Saturday Review

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SOUND CONTROL: A SURVEY

By Frederic Ramsey, Jr., Jules Gregory, and Irving Kolodin

A SANE APPROACH TO STYLE, By Charles W. Ferguson

"Walter Lippmann and His Times."
The Public Philosopher At Age 70
(SEE BOOKS)

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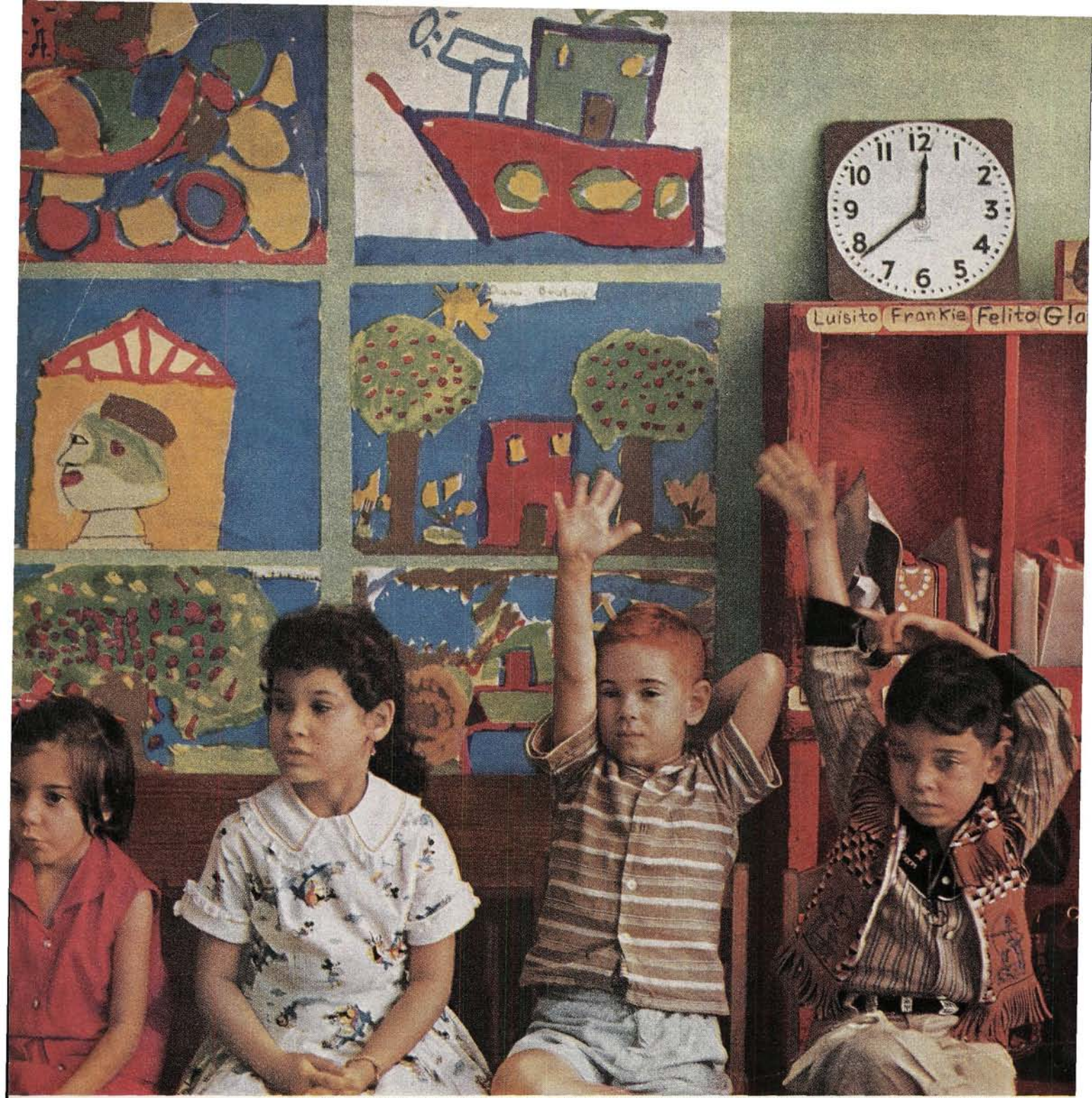

Learning to spell "c-a-t" and "g-a-t-o" at the Escuela Josefita Monserrate de Sellés. Photograph by Elliott Erwitt.

It's easy to make amigos—in Puerto Rico

THIS is a first-grade classroom in Puerto Rico. Take a look at those cheerful paintings. Our pocket Picassos always paint blue skies because they seldom see a gray one.

Let's sketch in some details of the Puerto Rican scene. Your children can swim in the ocean fifty-two weeks a year. There's no poison ivy or hay fever. Drinking water is pure as the breeze. Everything is fresh—including the air, the fruit, and the way people do things.

Private schools, for example, are refreshingly unsnobbish. In the *escuelita* where our photograph was taken, there is room for thirty-five pupils in the pre-kindergarten—and the school says "yes" to the first thirty-five who apply. No screening. No segregation.

Notice the names on the cupboards. Luisito and Frankie. Felito and Gladys. The children of U. S. executives are quick to make new *amigos*.

And after a month or so of picnic weather, don't be surprised to hear one of *your* children say, "Me siento contento de vivir aqui!" It means, "I'm glad I live here!"

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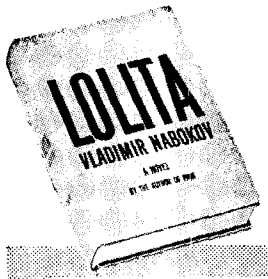

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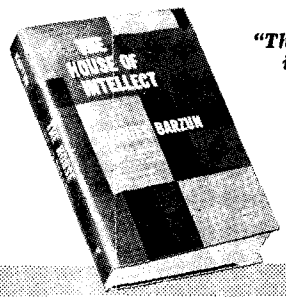

"The death of the intellect is not a case of murder, but of suicide!"

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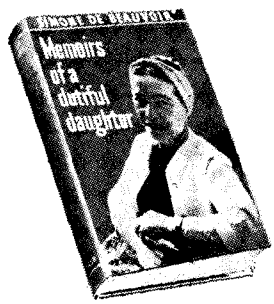

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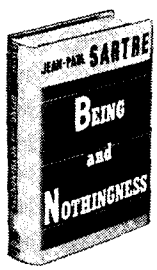

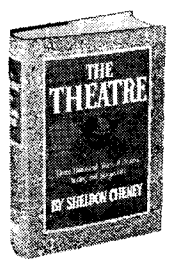

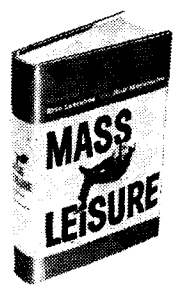

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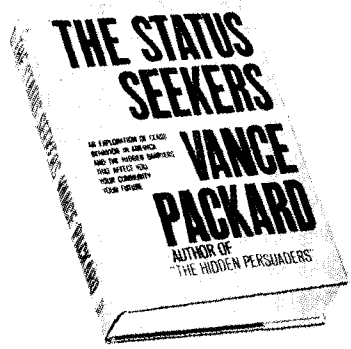

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Editor-at-Large

Like a good many other people, I am a spiritual resident of San Francisco. The least little excuse is enough to cause me to travel there for a few days.

This week's least little excuse is a Doubleday regional sales conference. One of the books we'll be talking about is already selling extraordinarily well. It is "The Earth Shook, the Sky Burned," William Bronson's picture-and-text reconstruction of the San Francisco earthquake and fire.

Catastrophes have their own terrible fascination. My previous knowledge of this one had been limited. It was all bound up with an early movie, in which Edward Arnold ate his way through a mountain of oysters while the city fell around him. But the real event was a heroic and ironic tragedy. A great place even then, built on the Gold Rush, locked in the loveliness of sea and air, the city saw its brand-new skyscrapers crash, its streets part. Dwellings broke, like houses of cards, and people took their lunches to the hills to watch the town burn, street by street. A sign appeared on a relief shack: "Eat, Drink and Be Merry for Tomorrow We May Have to Go to Oakland."

Some of the best things in the book are the astonishing photographs by a sensitive photographer, Arnold Genthe, of the city rising out of the ashes. The very readable, detailed text by young Californian Bronson is, like this column, a labor of love.

L. L. Day
EDITOR-AT-LARGE

"The Earth Shook, the Sky Burned" ($5.95), by William Bronson, is illustrated with photographs and is published by Doubleday & Company, 575 Madison Avenue, New York 22. Copies may be obtained from your own bookseller or from any of the 30 Doubleday Book Shops, one of which is located at 921 Nicollet Avenue, Minneapolis 2, Minnesota.

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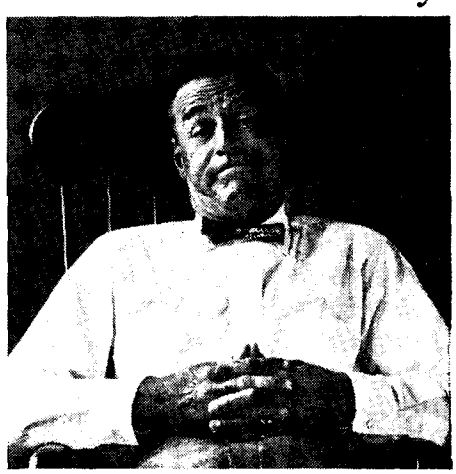

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TRADE Winds

ABOUT A DECADE AGO, Duell put out a modest book called "Town Meeting Country," which told of one of those rare and fast-disappearing areas of New England still able to hold off tourists, industry, skiers, carbon monoxide, and neon while maintaining its original charm.

At the time of the publication, this "town-meeting country" was roughly defined as the area surrounded by Worcester, Mass., on the north; Providence, R.I., on the east; New London, Conn., on the south; Hartford, Conn., on the west. Unlike the resort areas of Vermont, Maine, and New Hampshire, this pocket of resistance has been holding on precariously to its original customs of serenity and pleasant cussedness in the face of superhighways, super-chargers, and hyperthyroid conditions.

But just since the publication of the book, the area has shrunk so that now the center falls roughly in the area of a village known as Woodstock, Conn., not to be confused with the fifteen other towns of the same name, some of which are far more famous as artists' colonies or resorts, and which are offsprings of the lesser-known but equally regarded village in the town-meeting pocket.

LOOKING FOR ALL THE world as if it has stepped out of a Currier and Ives Christmas card, Woodstock manages to resist for the most part the invasion of the split-level ranch house and the split-level mind. It still refers to its four sections as the "North Parish," the "South Parish," and so forth to the other points of the compass, and packs its 2,000 or so citizens into the town meeting, where fireworks and tart Yankee accents continue to explode with equal intensity.

Across the road from the Town Hall is the house of George Holt, president of the United World Federalists, who joins in with the problems of what dirt roads are going to be black-topped and what the village budget will be with the same energy he applies to the somewhat larger scope of the dream of world federation. In this jet-and-rocket age, the comparison of local and world-wide political activity is not as far-fetched as it might seem. Woodstock, though small in numbers, is the largest town geographically in the state of Connecticut. To drive a horse and wagon from one corner of it to the other would take a longer time than a present-day plane trip from New York to London. A town meeting of the world can be summoned and assembled today more quickly than a town meeting could be arranged in Woodstock at the turn of the century.

NOT THE LEAST COLORFUL organization in the community is the group known as the Woodstock Theft Detecting Society, in continuous action from 1793 to the present. Only recently have women been permitted to join its

ranks, and membership has become rather a mark of distinction in the community. In addition to that, two women have within the past year been designated to the rank of "persuers," which of course would have been unheard of in the days when "persuers" were required by the constitution to ". . . furnish themselves with Able Horses, and engage to pursue on the shortest notice any theft that may be committed upon any member of the society."

The fact that the State Police have taken most of the chores off the Theft Detecting Society's hands doesn't in the least dim the pleasure of the annual dinner, which takes place at high noon on the last Tuesday in December. Members are still fined fifteen cents each for failing to appear at the event, but current activity could not possibly have been as soul-satisfying as the gathering reported by Margaret T. McClellan in her short book "Winds of Change." On November 20, 1826, storekeeper George Bowen tendered the following bill to the society for its get-together:

1 Bottle Gin	$.42
1 Bottle Rum	.42
1 Dr. Brandy	.42
1 Dr. Gin	.42
1 bowl sugar	.25
1 Bottle gin	.42
1 bowl sugar	.25
1 Bottle Rum	.42
1 bowl sugar	.25
30 meals	7.90
	11.17
Deduct part of bottle rum left	.17
	$11.00

There is just a shade of resentment

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The Folio Society of London

DESPITE Disraeli's classic definition of the three degrees of untruthfulness—'lies, damned lies and statistics'—figures can be highly instructive. The Folio Society of London, for example, has just pulled off one of the major successes of postwar British publishing, in increasing its membership by over 60% in the last twelve months.

The Folio Society was founded twelve years ago with the express aim of producing books as attractive to look at as they are to read. The success of this venture has been notable. Members have been able to buy copies of great and lesser classics, beautifully illustrated, finely designed, bound often in the lavishly gold-tooled style which was once the prerogative of royal libraries. And these books, as essential to the well-dressed bookshelf as they are to the well-dressed mind, often cost less than $3.

In the Society's list are none of last year's best-sellers. Instead, it concentrates on the great books of the world, and on some of the more fascinating byways of history and literature. Jane Austen and O. Henry rub shoulders with Dostoevsky and de Maupassant; *The Golden Ass* and *Sherlock Holmes* are there, as are an eye-witness account of *The Gold Rush*, a Burmese *Life of the Buddha*, and that classic compendium of crime, *The New Newgate Calendar*.

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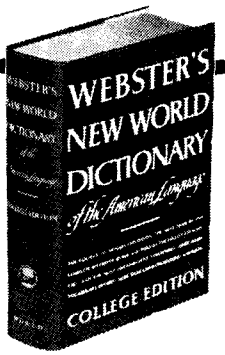

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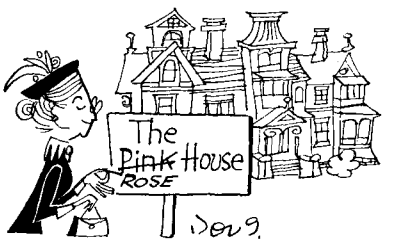
in the village today as far as the non-members are concerned. During the annual meetings, the word passed around town by those not attending is a shrug of the shoulders and the comment: "Hear the thieves are meeting today."

A CONSIDERABLE BUZZ went around the village in the past year, when a film company starring Alan Ladd descended on the greensward to shoot a sequence at a mansion on Woodstock Hill known for miles around the countryside as "The Pink House."



Oldtime residents are quick to point out that this is *not* a pink house at all, it's a *rose* house, that its name is Roseland, and that it housed in the past such notables as Ulysses S. Grant, in addition to Presidents Hayes, Harrison, and McKinley as guests. A striking and classic example of Victorian gingerbread, it sits with dignity near the village green, looking like what you'd expect to find on a very special wedding cake. It is the present home of a gracious and dignified lady, Miss Constance Holt, who serves tea in the finest British tradition as she expounds on the virtues of the Cleveland Indians.

CHARACTERISTIC OF THE VILLAGE is the Woodstock Fair, which holds fast to the traditions of the genuine country fair. It refuses to relinquish the agricultural emphasis that has been tossed aside in the present by many of the commercial carnivals, which masquerade under that name.

The basic concessions are leased to local organizations, and home-cooked baked beans, corn chowder, and chicken outrank the conventional hot dog diet. The East Woodstock Silver Cornet Band blasts away in the bandstand. Parking is handled by the Muddy Brook Fire Department, and the chances are the old fiddlers will end up even with the ox-pulling contest for the attention of the audience.

FOR THE MOST PART, the area lives comfortably from income derived from prosperous dairy farms, most of them having classic Early American houses of stately, well-proportioned lines and picture-card charm. Over the past decade, more than a handful of executives and scientists from the American

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Optical Company, seven miles away over the Massachusetts line, have infiltrated the area, restoring some of the fine old homes and becoming part of the community. Some of the less benevolent observers have claimed that these organization men *had* to move down over the border to escape from the social pressures of a company that had been known in the recent past as "the last outpost of benevolent feudalism" left in the country.

Whatever the reason, the results have been good, and both the community and the new residents have received benefits from the arrangement.

PLACE NAMES OF colorful texture abound in the district, from Horse Pound Hill to English Neighborhood Road. In addition, there is a district known as New Sweden, populated by the Swedes who came over in some numbers in the 1870s to work in the local cranberry bogs. They encountered a bit of a problem at that time when they were only permitted to sit in the balcony of the Congregational Church, and as a result they revolted to form their own.

IN SPITE OF THE ability of the district to remain surpassingly beautiful and untouched, there are straws in the wind that might make it difficult for the town to maintain its present condition of progressive tranquility. In nearby Thompson, a constant, weekend parade of Maseratis, Aston-Martins, Jaguars, and Ferraris makes an almost weekly pilgrimage to the sports-car track there, revealing the loveliness and beauty of the countryside to thousands of pairs of eyes which might never have seen it before. The flavor and color of the area is rich and distinctive, and its rolling, unhurried hills are inviting to visitors who are sick and tired of billboards and motels.

Whatever happens, it will still remain the heart of "town meeting country," because the spirit of the area rubs off quickly to make willing converts of those who choose to stay.

—JOHN G. FULLER.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1330)

SAMUEL BUTLER:
(THE) WAY OF ALL FLESH

Every man's work, whether it be literature or music or pictures or architecture or anything else, is always a portrait of himself, and the more he tries to conceal himself, the more clearly will his character appear in spite of him.

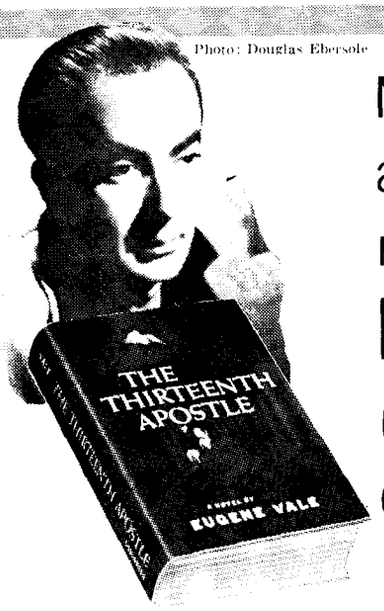

Photo: Douglas Ebersole

Not in years has a novel excited readers as has **Eugene Vale's** unusual story of moral and physical adventure

"A book of brilliance, nobility and beauty"

"It weaves an exotic spell in its narrative of man, jungle and mountains. Its theme is developed to giant proportions: the nature of man, the moral choices that confront him and the religious quest that drives him. A remarkable performance in the literature of self-discovery . . . a great book." —EDMUND FULLER

"Moving, disturbing, deeply fulfilling"

"It is a long time since a novel has moved so brilliantly between the planes of action, art, social philosophy and metaphysics. THE THIRTEENTH APOSTLE is a major addition to American literature and, very possibly, a permanent one."

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"Brilliant, powerful, compelling"

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—ROBERT R. KIRSCH, *Los Angeles Times*

"Significantly original"

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—DANIEL A. POLING, *Christian Herald*

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On a dangerous mountain deep in the jungle, a consul's search for a missing American leads him into a perilous exploration of his own soul.

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CHARLES SCRIBNER'S SONS

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Saturday Review
SEPTEMBER 26, 1959

A SANE APPROACH TO STYLE

The distinction between style and fashion is nowhere more pronounced or visible than in the field of writing. Few writers have succeeded in establishing a lasting reputation who have not had a recognizable style; many writers have jumped from fashion to fashion in writing without ever developing a style. In recent months there have been a number of books published on the subject of style, one of which is Charles W. Ferguson's "Say It with Words." There are, of course, many facets and definitions to style, as Mr. Ferguson points out. However, the traveler in the various jungles of style searching for a definition could profit from Cardinal Newman, who defined style as "a thinking out into language."

Mr. Ferguson, a senior editor of The Reader's Digest, *has adapted the following article from his book, recently published by Alfred A. Knopf, Inc.* *(Copyright © 1959 Charles W. Ferguson.)*

By CHARLES W. FERGUSON

EVERYONE who uses the wealth of language wants to use it in some way that is characteristically his own. He wants it, in a sense, as his private property. This desire is the most genuine tribute we pay to our heritage because it is unspoken and often unacknowledged, but it is steady.

Henry Seidel Canby said that style is like happiness: "Everyone recognizes it, everyone describes it, but no two people agree as to its exact nature." There are many views and many mysteries into which the student can delve, but for working purposes style may be looked upon as our personal appearance in print, our self-image given speech. When we become personal about the language we become conscious of style, for it is through style that we make the language our own. A style, representing the sum total of choices made in daily speech and writing, expresses our individual connection with that vast and confusing body of knowledge known as language.

Thus no definition of style will satisfy. Swift said, "Proper words in proper places make the true definition of style." There is wisdom here that we all might heed, but the fact remains that what is proper for one person would not be proper for another. Any person who writes even a post card wants it inwardly or openly to be his own. It must bear his hallmark. It is one of our surest and most creative conceits that the way we write and talk must have features that mark us off from the mass.

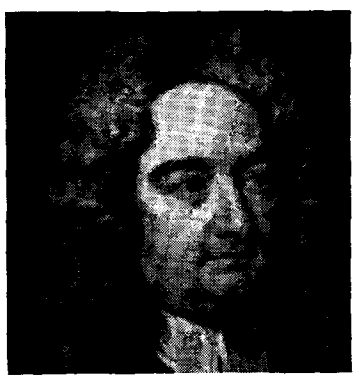
Two reasons exist why most of us want a manner of writing considered peculiarly our own. One is the healthy and inherent satisfaction provided; writing may be the last stronghold of individuality, the place where within reason a man may be himself without being odd or losing status. Indeed, he may gain status if he has a novel as well as a persuasive way of putting ideas. With all our ironclad conformity, most of us still give a man or woman rein when it comes to speech.

The very origin of the word *style* emphasizes choice. When writing began to be common on tables of wood covered over with colored wax, men used "a sort of bodkin, made of iron, or brass, or bone; which in Latin is called stylus." Significantly, the instrument was sharp on one end, but the other end was "blunt and broad to scratch out what was written, and not approved of, to be amended; so that 'vertere stylum,' i.e. *to turn the style,* signifies, in Latin, to blot out."

Certainly there can be no accomplished style without a good deal of blotting out, of giving consistent attention to terms and constructions that do or do not adequately represent the thought within. "Style is organic," writes J. Middleton Murry, "not the clothes a man wears, but the flesh, bone, and blood of his body. Therefore it is really impossible to consider styles apart from the whole system of perceptions and feelings and thoughts that animate them."

In my own case, for example, the

R. L. Stevenson — "Often played ape to Hazlitt."



Jonathan Swift: "Proper words in proper places."

Schopenhauer: "Use common words to say uncommon things."

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style of writing and speaking natural to me is rotund and centrifugal, for it is my nature to take a point and roam in ever wider elliptical orbits from it. This tendency leads often to tedious reiteration if not to turgid repetition and the rhythmical monotony of a big bass drum. I tend to tantalize the reader. I fancy sesquipedalian words and shambling ambiguities that cover confusion with the semblance of profundity. The sound of words interests me more than their meaning, and I prefer a noisy obscurity to a simple truth. What I seek, if left alone, is to create an effect with words, not to convey meaning with them.

The total of these qualities constitutes my natural style. Perhaps I ought to go unashamedly ahead and write naturally. And, in point of fact, I do. I consciously modify some traits, correct others, accommodate myself to an imagined reader, try to break up long periods and put in breathing spaces. When all is said and done, I write the way I write. But a steady and unrelenting effort to consider the principles of styles other than my own, if only for exercise, makes my style less obscure and still leaves it essentially mine.

Your style will remain you, no matter what you do. You won't change it markedly by trying to improve it. You may not improve it, but you will become jovially conscious of your writing and the many faces it may wear while remaining an expression of the inner self.

So an attentive analysis of various pronounced styles (or stylized forms of expression) current in our time will not be amiss for the student. The study of these forms is even more important to the writing non writer than it is to the professional, whose tasks and literary preoccupations incline him to observe the cause of prose effects. The businessman who writes a letter, the professor who fashions a lecture, the student who prepares a theme, needs style and covets style as much as the man who writes an editorial for the *Times*.

Purely as an exercise in attentiveness, consider some of the current patterns of writing, the salient features of their weave and how they are achieved. Then apply these patterns to an office memorandum, say, and note the results and the differences.

FIRST and foremost, of course, comes the casual style. As brilliantly delineated by William H. Whyte, Jr., it exhibits several obvious and recurrent features. One is studied understatement, as in such phrases as "something less than good." Not downright bad. Just less than good. It combines folksiness with sophistication, for it uses the terms of familiarity encountered on a village street to convey impressions of a city cocktail party. It marks our day, which is chatty. It affects informality, being full of slick contrivances to make café society seem like a hamburger joint. To this end it drops articles and verbs and pronouns and starts sentences in the middle, thus aiming at a clipped conversational effect.

The casual style reaches its apex in the better sequences of "The Talk of the Town" in *The New Yorker* and its nadir in columnists and bored writers here and there who make less than interesting things that were not interesting to begin with. Used well or ill, it is the *Zeitgeist*: its influence creeps into all of us, for we love at times to be *dégagé* and tweedy and full of threat and right on the verge of saying something. It accommodates itself either to the momentous or to the trifling, for it touches upon the momentous with artistic restraint and upon the trifling in a tone altogether appropriate. It is the language of the tired literary man, of all the sad young men. It brings to mind Gamaliel Bradford's description of Theodore Roosevelt: he killed lions as if they were mosquitoes and mosquitoes as if they were lions.

Next in influence, especially on college moppets by whom the writing pace of the near future may be set, is the celebrated *Time* style. As Mencken pointed out: "*Time* likes to begin sentences with adjectives and it deals heavily in compounds of the Homeric variety, e.g., *hot-eyed, Maine-born, moon-placid, Yankee-shrewd.*" *Time* insists that it has no style, "only tempo and attitude." But it has added scores of phrases to the language, thrown captions into people's eyes, truncated and agglutinated words, proliferated neat inversions, kept the hyphen in the language, and turned sentences topsy-turvy, giving Wolcott Gibbs in his profile of Henry Luce a chance to end the whole lampoon with the classic line: "What he will do next, knows God." The manner of writing is sharp and crisp, with effects often sought after like fugitives, and the total effect is to make even the humdrum lively and readable and to show that any subject, however dull, can be made to glow, at least for a time, like a Lone Ranger ring.

Whatever one thinks of the *Time* manner, it stays with us. It has put itself right there at the back of the American mind, and of the several manners of speaking that thrust themselves forward in any piece of writing, the *Time* style is likely to be among the chief. It is both old and up to date, for Briton Hadden, a co-founder of *Time*, is said to have underlined all the compound epithets in the "Iliad" he owned, such as "wine-dark sea" and "far-darting Apollo." With his addiction to Homer and the classics, Hadden set in the early days of *Time* a tradition for writing, for conscious and unflagging attention to the alchemy of words.

In noting the casual and the stentorian, one must not overlook the prosaic, the inescapable style of the government expert. This sort of writing confronts us more than any other, and it stands to reason that it has some influence, if only an inverse one,

Mencken—"Not one style but awareness of many."

Gertrude Stein—"Let repetition be conspicuously deliberate."

Ivor Brown—"Great body of much neglected words."

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upon us. I find on my desk, as an example, the second annual report of the Secretary of Agriculture on the Rural Development Program. I pick a paragraph at random and I can type it in my sleep. It happens to fall on page twenty-two.

> Through the work of government agencies, private organizations, businesses, and other groups contributing to the Rural Development program, we have been able to gain new insights into the problems of low-income rural areas, and to better understand what these areas have to work with and what they need if their levels of living are to move upward with other areas in the Nation. . . . On the basis of preliminary work in pilot counties and areas and the considerable body of information gathered in studies already made there, we can attempt to draw certain general conclusions about programs and services affecting these areas. . . .

So it seems to me that alertness to the values and dangers in stylized forms of writing—stereotypes of style—can help us. But stylized writing offers no substitute for style. There are certain components all good writing needs. These components and the attitude that must guide their use were never better set forth, to my knowledge, than they are by F. L. Lucas, Fellow of King's College, Cambridge, in his remarkably helpful book, "Style."

The first is clarity. And how is clarity to be achieved? "Mainly," says Lucas, "by taking trouble and by writing to serve people rather than to impress them."

This point has special sharpness in the English-speaking world. A Frenchman once told a friend of Lucas: "In France it is the writer that takes the trouble; in Germany, the reader; in England it is betwixt and between." A piece of writing in our day must above all else be readable, so beveled that it will pass almost unnoticed through the eye into the mind. One reads it without thinking and reflects on it, if at all, *after* he has read it.

Think what an illuminating difference it would make all around if those now using, say, business dialect or pedagogical patois would control their expression by this principle of service to the reader. Certain hefty terms become the signs of learning, and a great deal of the turgid prose in the field of education, for example, comes about simply because words are used to show that the writer belongs to the *cognoscenti.* Thus we get in education and social work an *underprivileged preadolescent,* meaning a poor child.

Nor is ostentation by any means confined to persons who aim at scholarly attainments. One finds it also in business and in the professions, where men, often for reasons touching their livelihood and advancement, write or speak to show that they have mastered the mumbo jumbo of the initiated instead of seeking to pass along either ideas or information. Bankers, both in talking to stockholders and in ordinary conversation, seem possessed by their specialized vocabularies. They will speak casually of a "fiduciary," whatever that is, or of a "funded debt" without adding or explaining that it is a debt that matures in more than one year. "Interest in arrears" is a totally confusing term to those not behind the cages or rails of a bank. It does not mean that you are behind in your interest: it refers to interest that is collected at the end of the period instead of at the beginning.

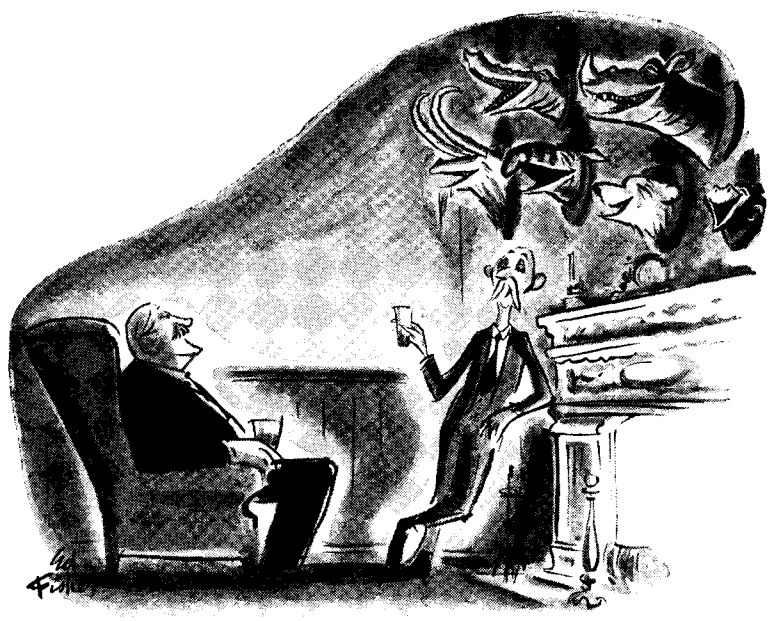
Schopenhauer likens a man's style to "the dough out of which all the contents of his mind are kneaded." He goes on to observe that, instead of really revealing these contents, many writers "try to make the reader believe that their thoughts have gone much further and deeper than is really the case. They say what they have to say in long sentences that wind about in forced and unnatural ways. . . . They tremble between the two separate aims of communicating what they want to say and of concealing it. Their object is to dress it up so that they may look learned or deep, in order to give people the impression that there is more in it than for the moment meets the eye. . . . Authors should," he concludes, "use common words to say uncommon things."

OF A further essential ingredient of good style, which is brevity, it would appear that the less said the better! This at least is the theory, but not the case. Brevity is not briefness. There are occasions when, almost by way of retort, a single pungent line may be spoken or written. Such an occasion was provided by Philip of Macedon when he threatened the Laconians: "If I enter Laconia, you shall be exterminated." The inhabitants of Laconia wrote back one word: "*If.*"

Since then *laconic* has been the classic term for pithiness. But there are few moments when the stage is so beautifully set for brevity. Generally it must be achieved, and, like all services to the reader, it is to be wrought by effort and not simply by intent. Brevity is not a virtue; it is a result. In a word, if you would be brief, first be long. To make a telephone conversation short, think it over and rehearse it, and anticipate as far as possible what is likely to be said and what needs to be said. To make a business letter short or an annual report pointed, let it first be written in fullness or at least outlined in some luxuriance of detail. Only then will it be possible to make it brief.

Shortness must not be confused with brevity. If a telegram is short to save costs or a letter short to have the look of brevity, it may not spare the recipient at all. Indeed, the ambiguities of omission may waste the reader's time and cause him more aches and pains than a long letter which he could read with a selective eye. Brevity thus ought to be thought of as tied up inextricably with clarity, and if there happens to fall an un-

(*Continued on page* 34)



"Yes, I got every one of them in a face-to-face encounter."

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LITERARY HORIZONS

Purdy, Humes, Ellis

By Granville Hicks

TWO YEARS ago James Purdy published a grimly impressive collection of stories, "Color of Darkness," and now he has a short novel, **"Malcolm"** (Farrar, Straus & Cudahy, $3.95). The publishers call it a comic novel, but not many persons, I think, will find it laughable. It is a fantasy, peopled with bizarre characters, whose grotesqueness is terrible rather than amusing.

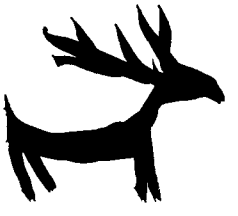
Malcolm is a fifteen-year-old boy whose father has died or disappeared. While he is passing his days in total apathy, Malcolm is taken in hand by an astrologer, who introduces him to a series of persons: a negro mortician, a midget and his wife, a man of great wealth and his wife, a painter and her ex-convict husband. They all find Malcolm singularly attractive and struggle to possess him. Then he meets and marries a singer, and soon afterward he dies.

Purdy's disciplined style is enough to entitle him to respect, and his grotesque characters are brilliantly conceived. What he is up to, however, is not at all clear. The book has been compared with the novels of Nathanael West, and it has the same kind of inventiveness, but West's intentions were never obscure in the way that Purdy's are. In a general way, bearing in mind the starkness and brutality of some of the stories in "Color of Darkness," I can see what Purdy is driving at in "Malcolm," but, as Mencken used to say, it leaves me cold.

H. L. Humes's **"Men Die"** (Random House, $3.50) isn't a fantasy, but neither is it a conventional realistic novel. In the telling of his story, Humes adroitly moves backward and forward in time, and some of the passages are written in a Joycean style. Moreover, though the novel isn't flatly allegorical, the reader is likely to conclude that the central situation symbolizes the present predicament of mankind.

The novel opens with a huge explosion on an island in the Caribbean that is being used by the United States Navy as an ammunition dump. Everyone on the island is killed except for six Negro prisoners and the young lieutenant who is guarding them. Humes now goes back to the time of Lieutenant Sulgrave's arrival on the island and moves ahead to the explosion. But simultaneously, in alternating passages, he is going on from the explosion, through a description of the funeral of the commanding officer to an account of Sulgrave's romance with that officer's widow. Since this affair involves much probing into the past, which in turn helps to explain Commander Hake's behavior on the island, it may be said that the novel proceeds on three levels of time.

Of Humes's "The Underground City" I observed (*SR* May 3, 1958): "He has written his first novel as if it were going to be his last, crowding into it all he has experienced, all he has heard and read, and all he can imagine." "Men Die" is quite different—short, economical, skilfully constructed—and it has much more dramatic force. There were fine scenes in "The Underground City," but as a whole it was disappointing. "Men Die" is told in a complicated fashion, but



Humes has mastered the complexity of his method, and has shaped a novel that moves more and more powerfully to its conclusion. Talent was unmistakable in "The Underground City," but "Men Die" proves that Humes is a writer.

A. E. Ellis's **"The Rack"** (Atlantic-Little, Brown, $4.50) contains no element of fantasy and offers nothing in the way of literary experimentation; it is a perfectly straightforward piece of realism, describing two years in the life of a young Englishman, two years spent in a tuberculosis sanatorium in the French Alps. The description is so circumstantial and so authoritative that the reader assumes it to be based on firsthand experience, and the assumption is strengthened by the fact that the book has been published pseudonymously. This is not, however, autobiography masquerading as fiction; it is in its own surprising way a finished work of art.

The afflicted young man is Paul Davenant, "a Cambridge undergraduate and sometime captain in an infantry regiment," who goes to Brisset in the late Forties with a group of students of many nations. So far as he knows, he is not seriously ill, but, as months pass, the disease proves stubborn, and the treatment becomes more and more drastic. Tests, punctures, operations, all described with relentless precision, become the pattern of his life. There are diversions: the petty discomforts of life in the sanatorium, incidents involving fellow-patients, relations with doctors, competent and otherwise. Eventually there is a love affair, touching and hopeless. But the disease is always in the foreground.

One is bound to think of "The Magic Mountain," and the contrast is illuminating. Mann's Sanatorium Berghof is a microcosm, and Hans Castorp encounters there the major issues of his world, embodied in such fine romantic figures as Settembrini, Naphta, Mynheer Peeperkorn, and Clavdia Chauchat. In Ellis's Les Alpes, on the contrary, disease shuts the world out; disease is the world. Ellis says of Paul: "He felt, like a blow upon his back, the utter indifference of nature for man, and the indifference was more bitter than hostility, for hostility is personal and related to its object." That is what the novel is about—man, alternating between hope and despair as he faces the ultimate indifference.

It is the concentration upon the disease that gives the novel its power. The great problem in realistic fiction is always the problem of selection, and here that problem seems to solve itself, for nothing matters except as it bears on Paul's survival. We are never allowed to forget that there are other people in the world and that they, too, have their problems, but it is on Paul's problems that our attention is focused. Even his affair with Michele is kept in its place; it is less important than the condition of his lungs.

Today realism is not fashionable, and perhaps there is no reason why it should be. Most contemporary novelists of any seriousness try to go beyond the observed fact, and many of their eminent predecessors did the same. The road beyond realism is a promising road, and that is why one welcomes such diverse experiments as Purdy and Humes have undertaken. But "The Rack" reminds us that realism still has its validity, that it still can serve a high artistic purpose. What passes as realism is often mere journalism, but Ellis has brooded upon his facts, scrutinizing them from many sides, and the result is a book that quite possibly contains little or no invention and yet is essentially a work of the imagination. To read it is, as many British critics have observed, the kind of experience fiction does not often offer.

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PERSONAL HISTORY

Public Philosopher to the U. S.

"Walter Lippmann and His Times," edited by Marquis Childs and James Reston *(Harcourt, Brace. 238 pp. $3.95), assesses the stature of the syndicated pundit as a tribute to his having reached three score and ten. Our critic is Herbert Brucker, editor of the* Hartford Courant.

By Herbert Brucker

WHEN *The World* died on February 27, 1931, Walter Lippmann, its editor, wrote an editorial that gave voice to the emotions felt by not only its staff at the time but by all of us who had worked there, and indeed by its devotees everywhere. He gave it point and meaning through those famous words spoken by John Bunyan's Valiant-for-Truth when at last he came to deep stream at the end of his journey:

> Though with great difficulty I am got hither, yet now I do not repent me of all the troubles I have been at to arrive where I am. My sword I give to him that shall succeed me in my pilgrimage, and my courage and skill to him that can get it. My marks and scars I carry with me, to be a witness for me, that I have fought his battles who now will be my rewarder.

No doubt today Mr. Lippmann too carries the marks and scars of battle. But surely he is not yet ready to turn over his sword to a successor—as though there could be one. Indeed if we take as witnesses the vigor of his writing, and that youthful head of hair, Walter Lippmann's dispassionate voice will still be heard in 1989. He will be setting into the framework of history the latest crisis—having guided us safely past 1984, which as W.L.'s lucid perspective showed us at the time was not quite as fearsome as George Orwell had made out.

Now, as a seventieth birthday present, twelve of Walter Lippmann's colleagues have assembled this book. It is in a sense a biography, but one made up of separate fragments, as is inevitable with a dozen authors. The life story is all here. Yet instead of being presented in a single, ordered narrative, it is viewed from a dozen different points. Thus it is a little like that description of the elephant by the blind men.

For all that, one leaves the book with fresh appreciation of this extraordinary man and fresh understanding of this extraordinary century. His is a life that takes one all the way from the New York of the Nineties, in which his schoolmate and neighbor Carl Binger looked out upon a cow in a neighboring yard, to the nuclear world of Khrushchev and Eisenhower.

In addition to Dr. Binger and the two co-editors—Marquis Childs, the columnist, and James Reston, of *The New York Times*—we have here George F. Kennan, the Russian expert; Allan Nevins, the editorial writer on *The World* and historian; Arthur Krock, of *The New York Times*; Raymond Aron, of *le Figaro*; Iverach McDonald, of *The Times of London*; India's distinguished editor Frank Moraes; Harry S. Ashmore, of the Pulitzer Prizes and Little Rock; the philosophical Reinhold Niebuhr, and by Arthur M. Schlesinger, Jr., with a dissection of W. L.'s two dozen books, as they reflect his changing interpretations of the world through the geological layers of time and experience.

The picture that comes out of it all shows a sensitive, only child who never got anything but As, went through Harvard in three years, did intelligence and other work far beyond his years in World War I, had produced three serious books by the time he was twenty-six, was chosen editor of a New York newspaper at thirty-four, and then became the columnist known the world over for nearly thirty years. By now of course he is public philosopher to the United States, an unofficial but necessary arm of the Constitution.

This is something that never happened before and is not likely to happen again. The later Lippmann career was, to be sure, made possible by the rise of the signed column, as editors and publishers abdicated the editorial function. But there are many columnists and only one Walter Lippmann. He sits at the top of the journalistic heap. But he never did a day's work as a reporter—that supposed prerequisite to getting anywhere in journalism.

It is sheer intellect that has accomplished it—intellect and a point of view. Mr. Reston quotes Lippmann as saying that the world will go through its crises best "if among us there are men who have stood apart, who refuse to be anxious or too much concerned, who were cool and inquiring and had their eyes on the longer past and a longer future." There can hardly be a better description of Lippmann himself. It was this attitude that made it possible, when the whole country had taken the warpath during the McCarthy nightmare, for this voice to speak with the emphasis of restraint, and thus to cause the voice of reason to be heard through the din.

It is not, as these biographers and commentators point out, that W.L. is always right while the current Secretary of State or President or Chancellor or Prime Minister is always wrong. He is, after all, human, as in 1936 when only Maine, Vermont, and Lippmann went Republican. But despite his occasional departure from the judgments of history this disciple of James and Santayana has made a contribution to journalism that incarnates the best in it. On his seventieth birthday, a salute to the balance-wheel of the Republic.

—Brooks.

—The New York Times Studios.

Marquis Childs (left) and James Reston—W. L.'s seventieth birthday present.

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Essence of an Incandescent

—From the book.

Orde Wingate with Haile Selassie—A brilliant campaign of courage and bluff.

"Orde Wingate: A Biography," by Christopher Sykes *(World. 575 pp. $6), recalls an unforgettable Scotsman who left his mark upon history. Robert St. John is the author of "Ben-Gurion: The Biography of an Extraordinary Man" and other biographical works.*

By Robert St. John

ORDE WINGATE was a man about whom no one could have had anything but definite feelings. He was either respected or hated wherever he went; an ideal subject for a biography. After his untimely death in 1944 at the age of forty-one in an airplane accident in a Burma jungle, Winston Churchill wrote: "With him a bright flame was extinguished." Later he told the House of Commons: "There was a man of genius who might have become also a man of destiny." David Ben-Gurion regarded him as "the personification of the genius and the unique and noble qualities of the British race."

Others found him annoying, egocentric, obnoxious, ruthless, slovenly in his personal habits, and inclined to weird eccentricities, such as lying naked on his bed massaging his body with a stiff brush. He was obsessed with a hatred of tyranny, had a persecution mania, was often so much overwhelmed with melancholy that he once tried to commit suicide by plunging a knife into his jugular vein. He despised ordinariness and the everyday search of most people for security and happiness, often struck people "with the force of a harsh and intended discord in music," was a ferocious authoritarian, was addicted to many sorts of unorthodox ideas, and had such contempt for seniority that he once began an irate speech to a military superior: "In your stupidity . . ." and wound up: "You are an ignorant fool, General. It is men like you who lose wars." He was simultaneously a fascinating and a frightening man. Without question he was one of Britain's greatest twentieth-century adventurers. He lived dangerously most of his short life and felt certain there was "a vision of glory beckoning him."

Orde Wingate had three distinct eras in his life, any one of them material for a book. During the two years just preceding World War II, although not a Jew, he became a convert to Zionism and soon was being called "the Lawrence of Judea," a sobriquet which did not please him because he considered T. E. Lawrence little better than a charlatan. He liked to think of himself as a modern Gideon, destined to be the twentieth-century savior of the Chosen People. During his Palestinian period he organized what he called Special Night Squads of Jewish and British soldiers to deal with Arab marauders by going onto the offensive against them. Because he also took a political interest in Palestine, arguing more vociferously than most Jews for a Jewish state, he was eventually removed from the scene. The second Wingate volume could well be about his part in the liberation of Ethiopia. His brilliant campaign of courage and bluff played a large part in Italian defeat. The third story concerns his leadership of the force known as the Chindits in Burma, where he finally achieved military recognition.

Such is the man about whom Christopher Sykes has written what his publishers call "the official biography." This is not the first time the Wingate story has been told. Three years ago Leonard Mosley, one of London's best journalists, wrote "Gideon Goes to War." When the Sykes book was published in England a few months ago it precipitated a five-week battle in British literary journals, with Sykes (an employee of BBC in London), Mosley, the professional critics, and readers all joining in. The feud grew out of the nature of the two books.

In 80,000 words Mosley had given the spirit of the man and a fleeting story of his tempestuous life. Sykes, a onetime British Army officer himself, has written 300,000 words, complete with footnotes, appendixes, and an overwhelming mass of minutiae.

The most-remembered story in the Mosley book told of Wingate meeting with members of Haganah, the underground Jewish army, and urging them to blow up the Haifa refinery. Sykes devotes many pages and an appendix to demolishing this story as a fabrication of someone's imagination. Mosley still insists the tale is true. Sykes says he has proof it is not.

The two biographers have also crossed pens over whether Wingate ever ordered the shooting of an Arab prisoner after filling his mouth with sand, and whether he ever received a gift of an automobile as a token of Jewish appreciation of his support. Mosley says yes in both cases; Sykes, no. Sykes's evidence sounds more convincing, although his book would make better reading if he had not been deviated into fencing with almost everyone who has ever mentioned Wingate in a book.

BUT on one count Sykes is surely wrong. Mosley ended his book with the thought that it was just as well death came for Wingate when it did, because he had a burning ambition to lead a Jewish army, and would have been bitterly frustrated if he had been denied the post of commander-in-chief during Israel's struggle for independence, a war which Mosley correctly says was a Jewish war, involving Jewish nationalistic pride, which only a Jew, for obvious psychological reasons, could have led. Mosley quoted the chief of staff of the

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army of Israel to support this contention. Sykes ends his book:

> The hope of [Wingate's] life was to lead a Jewish army and it can be said on the authority of the present leaders of Israel that if he had survived the war he would in the end have commanded the small Zionist force which kept at bay and then routed the Moslem armies which tried to extirpate the revived Jewish nation.

This is one time the meticulous Sykes makes a statement without naming his sources. Mosley has already quoted Israel's chief of staff. As for Ben-Gurion, *the* leader of Israel these past eleven years, it is certain that he is not in accord with Sykes on this point. One of Wingate's greatest errors in judgment was his mistaken opinion of the short, stocky little Jewish man of destiny. Sykes himself admits that Wingate underestimated the future Prime Minister. Once in his anger at Ben-Gurion's refusal to be stampeded into defiance of the British at an especially delicate moment in world history, Wingate insulted him by accusing him of being "a traitor to your people."

Yet Ben-Gurion was the man from whom Wingate would have had to take orders if he had lived and achieved his ambition to become commander of a Jewish army. Without Ben-Gurion's endorsement he could never have been appointed to the post. It is inconceivable that Ben-Gurion, with his tremendous pride in his own people's ability at self-defense, could have turned over command to this eccentric outsider, even though Ben-Gurion was astute enough to see the genius inherent in him and joined with other Israelis in gratefully calling him *Ha-Yadid* (The Friend).

Despite (or because of) these controversial matters, Sykes's biography of Orde Wingate is highly recommended to anyone interested in the Middle East, Africa, or Burma; anyone who likes lively anecdotes about people; anyone who finds eccentricity interesting, battle stories exciting, or madmen and geniuses attractive. It is a book about a man who left his mark wherever he went, written by a man who has labored industriously to make him come to life again.

AS A COMPANION volume to "The Saturday Review Treasury," Simon & Schuster released this week **"The Saturday Review Gallery"** ($6), an anthology of biographical portraits, literary reminiscences, and curiosa selected from *SRs* files by Jerome Beatty, Jr., and the magazine's editors. Contributors include Wolcott Gibbs, Thurber, Tarkington, and Chesterton.

A Kenya Child on Nature's Seesaw

—Jacket art from the book.

". . . a vivid evocation."

"The Flame Trees of Thika: Memories of an African Childhood," by Elspeth Huxley *(Morrow. 288 pp. $4), conveys the magic strangeness of the Dark Continent through unnarrowed eyes. The book is reviewed by Mary Renault, long a resident of Africa. She wrote "The King Must Die" and "The Charioteer."*

By Mary Renault

"FROM Africa, always something new": the Roman meant monsters and marvels, and time has not mocked him yet; coelocanths, rock paintings, and fossil ape-men still reward the hunter. Meantime, as new wonders dwindle, new books pour forth for makeweight: the safari story, the race-relations story, the book on the African Question. "What is the question?" asked dying Gertrude Stein, a curiosity shared by few writers on Africa today. The question must not be questioned; writing must be committed, which means that something else must matter more than truth. The contemporary formulae in which this demand is framed conceal its essential barbarism. It is as if, before attempting a difficult mountain, the climber should make a propitiatory sacrifice of his eyes.

With feelings of relief and liberation, one turns from polemics to this illuminating book: for once, light without heat, a free sympathy and compassion unconstricted by a party line; and, above all, the authentic smell of African dust, "dry, peppery, yet rich and deep."

One catches one's breath at the monstrous speed-up of human change, when one remembers the childhood of this story is only forty-odd years back. George V was not long crowned, the baroque chancelleries of Central Europe were brewing the War to End War; and in Africa old Zulus were alive whose fathers had fought in the impis of Chaka; the millennial tribal life of the Basuto, the Kikuyu, the Masai was basically undisturbed. So, in the highlands of Kenya, was the ancient balance of nature. "The animals were there in unsuspecting millions; they did not know that they were doomed."

Except for the small boom-town of Nairobi, Kenya itself was largely virgin soil. The father of the child Elspeth had "picked out on a map 500 miles of blank space with a wriggling line, presumed to be a river, on either side." Arriving by guess and compass at the approximate spot, he had sketched with a stick in the dust of featureless bush the walls of his future home, and put up tents where his wife and child joined him, traveling by ox-wagon fifteen miles a day.

There is a vivid evocation of Africa's vastness when the land is experienced by surface travel, not hurtled over in a pressurized capsule while reading magazines. "Beyond each range of hills lay another far horizon; always it was the same, pale-brown grass and bush and thorn-trees, rocky mountains, dark valleys, sunlit plains; there was no break and no order, no road and no town, no places even; just marks on a map . . ."

The secret of this book's compulsive attraction is the meeting of the fresh field and the innocent eye. There is no smartness, no hindsight, no false sophistication. We get the magic strangeness, with a child's unerring instinct for essentials. The point of friction between English and Dutch is indicated in one revealing sentence. And there is the fascination of all beginnings (whether tragic or fortunate here, who can yet say?) in the moment when the safari lamp is hung out, and the young Kikuyu warriors creep fascinated from the bush to stare at the miraculously imprisoned flame; for the whole principle of the lamp, like that of the wheel or the water-pipe, is still unknown to them. "What is this light?"

(*Continued on page* 32)

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FICTION

Men of Action and of Actuality

"The Restlessness of Shanti Andía and Other Writings," by Pio Baroja; *edited by Anthony Kerrigan (University of Michigan Press, 415 pp., $6.50), and* ***"God's Frontier," by José Luis Martín Descalzo;*** *translated by Harriet de Onís (Knopf. 246 pp. $3.95), exhibit two germinal spirits in Iberian literature. A Cuban poet and critic, Eugenio Florit is a professor of Spanish at Barnard College and Columbia University. He edited "The Selected Writings of Juan Ramón Jiménez."*

By Eugenio Florit

THE PUBLICATION in English of Baroja's "The Restlessness of Shanti Andía" is significant, inasmuch as the last of his novels to be translated in English appeared in London in 1931. To my knowledge, in this country eight of his novels exist in translation, but none after 1928. It is also important because of Ernest Hemingway's visit to the Spanish writer shortly before the latter's death, and his recognition of the role Baroja played in the development of the modern European and American novel. It is worthy of note that among his group—the so-called "generación del 98"—Baroja was the one who constantly took his characters, his "men of action," out of Spain, to have them wander all over the world. His characters are not only Spanish, but French, German, English, Russian, and Polish, representing a gamut of international adventurers, revolutionists, nihilists—men and women of love and hate.

As Anthony Kerrigan puts it in his most interesting but somewhat uneven commentary on "The World of Pio Baroja" at the beginning of this handsome book, "there are two Barojas: the universal Castilian and the Basque." Each one distinguished by a different accent. To them may be added a third Baroja—the traveler, the wanderer, so well pictured in Shanti Andía. He himself tells us in the novel: "I must speak about myself, it is inevitable in memoirs." And this phrase could very well be applied to the entirety of Baroja's work, which appears to me a sort of "Song of Myself." That is why all his novels, as well as his essays and chronicles, are always a mirror in which the figure of Baroja appears.

Shanti Andía, the Basque sailor, becomes involved in slave trade. A rebel against his superiors, a wanderer of the Seven Seas, he is nevertheless sentimentally attached to his country, his mother, and his girl, Mary. He goes back to them inevitably, and the book ends with the final happiness of the sailor ashore, endlessly retelling his adventures, always dreaming about "his gallant riggings, white sails, haughty frigates, with prows on high and a figurehead on the cut water . . ."

Mr. Kerrigan's translation is careful and imaginative. Minor alterations in the Spanish text or the omission of a paragraph here and there are not of much relevance; and we read this book with the same pleasure as the original, taking into consideration that a translation is always an effort—so well accomplished in this case—to pass to another language the spirit of the original. Mr. Kerrigan has included in his book two of Baroja's short stories, brief, sharp, full of suspense: "The Cabbages in the Cemetery" and "The Abyss," good examples of the author's mastery in the genre, as well as some pages of essays. Besides, we are lucky to be able to read here in a fine translation that fantasy of the Basque country, "The Legend of Juan de Alzate," written in dialogue form, in which the folklore and the mythology, so intimately related to the spirit of the rivers, the trees, and the night, is presented in a story that is full of poetry.

One of the most interesting facts about current Spanish literature is the extraordinary development of its fiction and poetry, the latter being one of the most serious, rich, restless, and mature in Europe of late. Among the novelists, Camilo José Cela, José María Gironella, Carmen Laforet, and Juan Goytisolo have been translated in this country recently. To them we may add the name of José Luis Martín Descalzo, of whose novel "God's Frontier" Harriet de Onís offers us a notable English version. The author is a young Jesuit priest already known in his country for his poetry and prose—one of that group of nonconformists through whom a revival of true religious feeling in Spain can be expected.

With his "God's Frontier" Father Martín Descalzo approaches a problem of actuality in contemporary European literature, seemingly under the influence of Bernanos, particularly. He does not deal with a type of "pious" literature, for as the author himself warns us in his letter to the publisher:

> My novel is certainly constructive, but it has been made on this earth, which, unhappily, is not suitable for minors. Shall I be blamed if some of the pages of this work bleed or sizzle?

The book tells us the story of Renato, a young railroad switchman, who, without being a too religious person, sees himself involved in a series of miracles. It is the case of a man driven by God against his own will, and a man struggling against God, yet doing God's will because he cannot do otherwise. The novel, depicting Renato's life among his fellow-villagers, all in the tragic atmosphere of a merciless drought, is drawn by a strong, firm hand. The strange situation of young Renato becomes so utterly unbearable that the villagers, unable to stand the presence of the supernatural, finally decide to kill him and return to normal life. But God's designs are different, and on killing Renato, the miracle man, a last miracle is performed—that of the rains, which seem to pour out of the crushed head of their victim.

The dialogue, short and exact; the brief descriptions; above all, the atmosphere of intense anguish and the existence of the supernatural in the village make this novel outstanding in Spanish literature today.

—University of Michigan Press.

Pio Baroja's sketches of some of his characters—an international gamut.

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Of Gods and Ghosts

"On a Balcony" *(British Book Centre. 256 pp. $3.50), and* ***"Segaki," by David Stacton*** *(Pantheon. 198 pp. $3.50), two panels of a triptych, reach respectively into the remote worlds of Amenhotep IV and fourteenth-century Japan. Edmund Fuller's most recent study is "Man in Modern Fiction."*

By Edmund Fuller

THESE novels bring home a fine writer. David Stacton, born in Nevada, was educated here, but has lived and worked abroad. He has published novels, verse, and biography in England. Clearly, the values that have shaped his style and thought are not those of the prevalent voices in American writing. Thornton Wilder is the only likely influence from these shores, for Stacton, like him, writes from considerable cultural depth, with a concern for precision of diction, both of which are important factors in forming style.

The present novels are parts of a triptych called "The Invincible Questions." They are *not* parts of a trilogy, but are altogether separate books. As panels in an intellectual design they share a concern with questions of being, belief, identity, relationship, and behavior.

"On a Balcony" presents Pharaoh Amenophis (Amenhotep) IV, who took the name Ikhnaton and briefly imposed upon Egypt the worship of Aton, the sun disk. Thomas Mann and Mika Waltari have used this material. The former imagined Ikhnaton as the pharaoh of Joseph's time; the latter emphasized him as a possible inspiration for Hebrew monotheism.

Ikhnaton as portrayed by Stacton is a sickly hysteric with a fanatic religious preoccupation. Nefertiti, his sister and wife, is shown as a calculating manipulator. At the end, the plain soldier, Horemheb, occupies the throne after loyally serving three pharaohs. He, who believes in no gods yet is worshipped as one, cannot resolve "the worst question of all, the one that can never be answered. . . . Who was this Horemheb, this God?"

"Segaki" is the more extraordinary performance. Its title is the name of a Japanese festival of "the feeding of the hungry ghosts." Zen Buddhism is the spiritual-cultural context of this novel. The book's depth, serenity, and stylistic beauty expose the shallowness of the faddists' pretensions to Zen.

Mr. Stacton projects himself astonishingly into the world of fourteenth-century Japan. His hero is a Buddhist abbot, Muchaku Hojo, whose statue stands in the Engakuji temple at Kamakura. Devastating civil war precipitates spiritual crises that drive Muchaku from his monastery upon a long, ghost-haunted journey to visit his brother Yasumaro, a painter. Muchaku is equally afraid to live and to die. The serene Yasumaro—the artist being wiser than the abbot—teaches him by demonstration to do both. Stacton captures perfectly the tone of classical Japanese literature. One of his most surprising characters is a wistfully appealing dog.

—Chester Kessler.

David Stacton—Delights in paradox.

STACTON'S style is intensely epigrammatic. He delights in paradox. In "On a Balcony" these mannerisms, strongly reminiscent of Oscar Wilde, are carried to weariness and the borders of the precious. His brilliance has a certain decadence. This is somewhat less true of "Segaki." He writes with control and detachment saying many striking things. Characteristic is this passage about Yasumaro, painting:

> . . . there is always something faintly ghoulish about the creative mind. It is something a little beyond life, as it sits there calmly choosing which part of existence it will express itself through, what form of the living world it will take possession of in order to animate itself, for the thing it selects is really the thing it discards.
>
> Art is always a ghost. It is always returning with its messages from a world that has not come into existence yet. It is dreadful to watch this process of choice, of which the artist is so unconscious, for what he does not choose to animate, is denied the right of birth.

Time and the Dragon

"The Return of H*y*m*a*n K*a*p*l*a*n," *by* ***Leo Rosten*** *(Harper. 192 pp. $3.50), shows what the years can do to an unwieldy tongue. Theodore Solotaroff, who teaches at the University of Chicago, mourns the passing of its original bite.*

By Theodore Solotaroff

IN ONE of the more memorable stories in "The Education of H*Y*M*A*N K*A*P*L*A*N" the hero and the other immigrant students in a night-school class give their very staid teacher a black and gold smoking jacket embroidered with a dragon whose green tongue "seemed alive." Now, more than twenty years later, Leo Rosten has brought back Hyman Kaplan and most of the beginner's grade at ANPSA, and in the gift story in this collection Mr. Parkhill receives a handsome attaché case. Roughly, the difference between the two gifts represents the difference between the two books.

Genuinely wacky, the early stories were also convincing. Beneath the horseplay, the rivalries, the Babel of exotic tongues, the massacres of grammar and diction, one heard and felt an unmistakable buzz of reality. Each story believably headed toward chaos because Mr. Rosten, fresh then from a Chicago night school, had caught the chaotic energy of a greenhorn garment worker who wanted to become an educated American as powerfully as he wanted to remain himself. And it was the expression of this truth that gave much of the vigor and bite to the humor.

In the new collection the raw vitality and the point are no longer really there. Kaplan and the other characters, who had their own tensions to work out, all seem twenty years older and appreciably flatter; even their bad English is much less inventive than it used to be, and otherwise they are given little to be energetic with. The minor figures have been whittled down, often to one or two monotonous traits or even gestures, and Kaplan himself has been spruced up and simplified into a natty businessman whom Parkhill now thinks of as "the very apostle and epitome of urban civilization." Only Fischel Pfeiffer, a new character, seems to have the old, unexpected outrageousness (a simpler term is *hutzpah*), which may explain why the story in which he appears is by far the best one in the book. A few other stories have their moments, but

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on the whole this new collection seems like a bland reworking of the old material for a revival as a TV series.

The other disappointment is that Mr. Rosten's prose has become extremely literary, in a very flashy way. The members of the beginner's grade are now frequently referred to as "neophytes," "protégés," "fledglings," "pilgrims," or "novitiates"; their class, among other things, is a "scholastic synod." When indifferent they may enter a "Laodicean twilight," when confused they may wander in "Cimmerian darkness," a member of a rival faction becomes a "myrmidon of Mitnick," and so it goes through every page. Generally, the norms of Mr. Rosten's prose are up around here: "The indignant list of particulars roused the partisans, who raised a fearful furor—louder than Mr. Parkhill's tapping pointer, drowning out his familiar abjurations."

In the hands of Twain or Eggleston or T. B. Thorpe, such diction served as a contrast to set off the color and concreteness of vernacular speech. A pedantic narrator helped to highlight the imaginativeness and zaniness of a Jim Smiley or a "Big Bar of Arkansaw." Moreover, the incongruities augmented the humor and occasionally produced fine nuances of meaning. In a restrained way Mr. Rosten used this device in "The Education," but in the recent stories he seems to have let the Ph.D. in himself run wild and has ended by stifling almost all interest that they might have.

Many of Mr. Rosten's stuffy metaphors are part of the mock-heroic technique that he now uses. However, they also function, it seems to me, as a method of dealing with a subject that has become relatively inaccessible. After reading the first few pages in which so little is literal and straightforward, so much is established by forced comparisons to something else, one already begins to realize that two decades have passed and to suspect that a beginners' class in English must be very remote now to Mr. Rosten.

—*Arthur Rothstein.*

Leo Rosten—Twenty years older.

In short, the lack of directness and concreteness is another indication that he is no longer really in touch with his material. Having lost the spirit he now tries to make the letter do, but seldom has the letter killed more effectively than it does here.

PERILOUS RESCUE MISSION: As the seafaring novel matured in the nineteenth century, so the flying novel has achieved literary status in the twentieth; and **"Flight from Ashiya"** (Knopf, $3.95) is an authentic and moving contribution to the new genre. The scene of Elliott Arnold's current book (his best-known earlier novels are "Everybody Slept Here," "Walk with the Devil," and "The Time of the Gringo") shifts between the Operations Room of Air-Sea Rescue Squadron based in Japan, and the interior of a lumbering SA-16, one of two sent out in the wake of a hurricane on a perilous rescue mission to save survivors of a burned and foundered Japanese ship. In itself the situation is not radically different from the formula found in many aerial-action novels, but Mr. Arnold has handled both scene and characters with skill and compassion.

The main characters are introduced in a series of contrapuntal flashbacks: Colonel Stevenson, whose wife's death in a Japanese prison camp has festered his soul; Lieutenant Gregg, a "chopper" (helicopter) pilot assigned to conventional aircraft after a traumatic experience in Germany; Major Sumter, a navigator with marital problems, and Sergeant Warren, a beatnik paramedic for whom jumping is an orgiastic release. In the Operations Room wives, friends, and Colonel Stevenson's recently acquired Japanese mistress, Tomiko, wait for news after the report arrives that one of the two aircraft has crashed into the sea.

All the ingredients of a conventional suspense novel, yes, but Mr. Arnold has more to do than describe routine heroics. In the rescue scene, under enormous hazards, each character is purged by a selfless dedication which transcends hate and fear, a devotion to the problem at hand, saving lives, even though those lives happen to be Japanese. Few scenes that I know of in modern action-fiction can compare with this harrowing climax of the book, the redemption of Colonel Stevenson, as he hands the body of a burned and exhausted Japanese woman from a life raft into the pitching SA-16 while the memory of his wife's death is finally transmuted into *"This time you're going to live."*

—Daniel B. Dodson.

ILLUSION OF FORTUNE: Anne Sinclair Mehdevi's **"Don Chato"** (Knopf, $4) is pleasant to read, although the narrative form makes it somewhat monotone. The conflict that comes from an illusion of fortune, or an obscure longing for adventure by the hero, and his friendship with an American lady tourist, does not have enough power to be of great interest; only at the end do we find some moving moments and see the paradox of Don Chato's sudden death when he is about to renounce all his dreams and come back to reality. The frequent use of Spanish words like *medico, cy* (written "aiy"), *teniente, hola,* etc., far from adding "atmosphere" to the book, seem to detract from it. On the other hand, the affection the author shows for Spain gives her a warm approach to the characters about whom she writes so sympathetically. —E. F.

Your Literary I. Q.

Conducted by John T. Winterich

PATCHWORK POETRY

Anna M. Anderson of New York City submits a composition made up of ten lines of verse by ten different versifiers. She asks you to identify the ten writers and the ten poems. Punctuation at ends of lines has been supplied. Answers on page 33.

Must business thee from hence remove?
Come live with me, and be my love!
No princely pomp, no wealthy store—
The poor man's farthing is worth more.
For transient sorrows, simple wiles,
Nods, and becks, and wreathed smiles,
I thank whatever gods may be
Because my love is come to me.
Oh sing unto my roundelay!
God moves in a mysterious way.

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Re-evaluations of the Eternal Book

I. Orthodox Faith

***"This Is My God," by Herman Wouk** (Doubleday. 356 pp. $3.95), describes and interprets traditional Judaism as it functions in the life of the author, who also wrote "The Caine Mutiny" and "Marjorie Morningstar." Meir Ben-Horin is associate professor of education at Dropsie College for Hebrew and Cognate Learning in Philadelphia and author of "Max Nordau."*

By Meir Ben-Horin

HERMAN WOUK offers this book as "a general guide to the Jewish faith." It is addressed to Jews who would like to know more about Judaism and to non-Jews, "who now and then grow curious about the old Hebrew faith."

From the outset it should be made clear that the *old* Hebrew faith and *the* Jewish faith are not identical. The scattered references to the men and women of *newer* Jewish faith (speaking for orthodoxy of older traditionalism or simply "religion," the author calls them "dissenters") do not carry enough weight to make the distinction unmistakable. Hence it is at this crucial point that the "guide" misleads. The fact is that Jewish orthodoxy—supernaturalist, revelationist, totally committed to acceptance of laws held to derive from extrahuman authority—no longer stands for Jewish faith as such or for, as Wouk has it, "the main Mosaic community" or "the Mosaic communion." Orthodoxy constitutes a part of modern Jewish civilization, like Jewish secularism, religious naturalism, Yiddish and Hebraic culturalism. It is neither the core of Jewry nor the essence of the Jewish spirit, except in the eyes of its own adherents.

This book, then, is, in the main, a partisan guide to the everyday and holiday practices of orthodox Jews. It is not likely that all their groups will regard all its formulations as valid. Undoubtedly they are valid in the life and thought of Herman Wouk.

"This Is My God" accomplishes its mission superbly. On its popular level nothing comparable exists. In Wouk, liberal neo-orthodoxy has found an eloquent spokesman before the American community.

WOUK is, of course, a seasoned storyteller, even where there is no story. The passages on, say, Purim, the Talmud, and Israel, show the master's hand. Wouk's style has grace and finesse, his music ranges from *bel canto* to rock 'n' roll, his turns of phrase are mortar shells and mannah. He remains above the lines even where they touch upon the vulgar which, for the sake of showing how Judaism talks naturally about masculinity and menses, they evidently must. His dialectics are often impressive. His modesty is genuine, his conviction solid.

Nor is Wouk as dogmatic as his confrères may wish him to be. He avoids the fatal failure of mystics like Heschel and existentialists like Herberg to come to terms with science. Much as he condescends toward the "unreconstructed naturalist" and "the rational man" and much as his portrait of naturalism is a caricature of the real thing, he nonetheless ridicules "the street-corner revivalist [who] shouts that the atheistic monster Science has brought the hydrogen bomb." Despite his almost obsessive massing of references to Judaism's age, he acknowledges that "our old house is going through immense changes" and that "our faith today needs inquiring intelligences." He sees the need for people who can doubt—originally, profoundly, creatively.

Yet it is precisely because of its incontestable quality that this volume does more than expound and, indeed, advertise Jewish orthodoxy: in it, the weaknesses of the position stand out in sharp relief. The vital nerve of Jewish supernaturalism lies exposed.

It remains the basic assumption of this version of Jewish religion that men's minds, and hence Judaism's, cannot conquer new Sinais, that Sinai of old is the Everest of existence, that the Mosaic vision and legislative wisdom are beyond surpassing.

Marc Chagall's etching, celebrating the New Year, from "The Birthday of the World" (Farrar, Straus & Cudahy). Courtesy New Art Center Gallery.

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II. After Freud . . .

"Mystery on the Mountain: The Drama of the Sinai Revelation," by Theodor Reik *(Harper. 210 pp. $3.75), asserts that the story of Exodus is a modified report of a prehistoric puberty festival. Seymour Siegel, who teaches theology in the Rabbinical School of the Jewish Theological Seminary of America, reports on the psychoanalyst's theory.*

By Seymour Siegel

EVERY great book has an afterlife. Each generation sees reflected in it the insights of its own age, and is surprised to find the old words yielding contemporary meaning. This constant openness to interpretation is one of the marks setting off an enduring book from an ephemeral one.

This is especially true of the Bible. The Hebrew Scriptures hold rich treasures for those who contemplate its splendor. Among Jews, this quality of the Holy Book stimulated the remarkable literature called *midrash*, derived from a Hebrew root meaning *to seek out*. Among Christians, especially the Church fathers, it gave rise to the elaborate structure of allegorization. In modern times Thomas Mann has constructed a wonderfully intricate *midrash* on the Joseph story. In this work Mann has shown himself to be the legitimate heir to the monumental labors of the rabbis and the Church fathers.

A rather peculiar contribution to the *midrashic* efforts of our own epoch is the attempt by psychoanalysts to ferret out psychological principles underlying the Biblical narratives. The prototype of this literature is Freud's "Moses and Monotheism." In this work the psychoanalyst-turned-historian discovered that Moses was in truth not an Israelite at all, but an Egyptian who was subsequently murdered by the very people he led out of bondage. (A thesis, incidentally, subsequently abandoned by the German scholar who originally offered it.)

Dr. Reik follows Freud both in his subject matter and in his methodology. He turns his attention to the central event of the Biblical narratives—the theophany at Mount Sinai, where the Torah was revealed to the people of Israel. What does Dr. Reik's analysis uncover? He claims that the story in Scripture is in truth a composite one. It is a "distorted and modified report of a prehistoric great initiation or puberty festival of some Hebrew tribes" combined with a tale of the wandering out of Egypt of a few Israelite tribes. Moses, Reik contends, was a disillusioned, assimilated Egyptian Jew, who led his kinsmen out of Egypt to re-enact an ancient puberty rite. He did this as a reaction to the Egyptian religion he had practised in his youth. His intention was to return his backsliding people to the faith of their forefathers. In engineering this project Moses was assisted by his friends, the Kenites, who were desert smiths. The Kenites were able to supply the fire and the smoke which added immeasurably to the awesomeness of the spectacle. Later writers added to this narrative and "distorted" it until it took the shape of the Exodus-Sinai story in our Bibles today.

One is at a loss to know how to evaluate Dr. Reik's *midrash*. It cannot be subjected to the ordinary canons of explanation and verification. According to Reik's methodology, what was "originally an identity later appears as a pattern of two opposites." Thus, it was not the Egyptian first-born who were slain, but the Biblical account inverts an ancestral memory of a day when the Hebrews sacrificed their first-born. It was not the Egyptians who were drowned at the Red Sea, and the Israelites saved: but it was the Israelites themselves who were immersed in water—an indispensable element of any puberty rite. One wonders whether the Ten Commandments might not have "originally" read: Kill, Steal, Commit Adultery!

THE main effort of the author is to point to the similarities between the puberty rites in the Australian bush and the Biblical narratives describing the Exodus-Sinai event. The Australian savages, for example, use bull-roarers—primitive musical instruments—and the Bible reports the sound of the shofar at the theophany. In the puberty rites the secrets of the tribe are revealed to the novices. In the Mount Sinai episode God speaks, revealing hitherto unknown truths. If one applied this method consistently, he could reason that the psychoanalytic congresses called by Freud were transmutations of primitive puberty rites. There was a good deal of shouting; and secrets were revealed only to the elected few. And all the talk about sex certainly would suggest some parallels to savage circumcision ceremonies.

The rabbis of the Talmud had a saying: "Scripture does not abandon its plain meaning." Only after the plain meaning is grasped, can the deeper meanings be discerned. Dr. Reik starts with the assumption that the plain meaning is only a mask. He, therefore, unveils an extraordinary new face of Scripture.

III. And Romance

"The Choice to Love," by Robert Raynolds *(Harper. 192 pp. $3.75), though focused on love between man-and-woman and man-and-God, stretches its embrace to encircle friendship, nature, and the arts. Chad Walsh is chairman of the English Department at Beloit College and a founder and editor of "The Beloit Poetry Journal." Among his recent works are poetry, and "Behold the Glory," a devotional book.*

By Chad Walsh

MR. RAYNOLDS'S latest book might be subtitled "Variations on a Theme by St. Paul." Like the great apostle, he affirms that love "suffereth long, and is kind . . . seeketh not her own, is not easily provoked, thinking no evil . . ." But "The Choice to Love" is considerably more than a paraphrase of I Corinthians 13.

The author is thoroughly experienced at the craft of writing. He has published nine novels, one of which, "The Sinner of Saint Ambrose," was a Book-of-the-Month-Club selection. Often he has dealt fictionally with some phase of love. But in his present book he has assayed the harder thing: to write from direct personal experience and observation, without the cloak of fiction, about love. His twin points of focus are man-and-woman and man-and-God, but love as used in this work is an expandable term, able to include friendship, as well as response to nature and the arts.

"The Choice to Love" is a declaration of independence, empowering the reader to respond without apology to God, friend, woman, sunset, or Bach. It affirms that mankind's simple, intuitive affirmations are true: that love does make the world go round, that love is of God, that it cannot be reduced to anything lower or other than itself. All this is stated in a style which includes epigrammatic sentences that have an astonishing rightness about them: "In all a man's life there is only one wealth, and that is to love . . . What we love in one another is the presence of God, manifest in whole trust of meeting . . . Love is a delightful disturbance."

The difference between St. Paul and Mr. Raynolds is, *inter alia*, that the troubadours, Dante, Beatrice, and the Romantic poets have intervened. We have been educated over the centuries into a mystique of romantic love and ecstatic response to nature. Thus the word *love* has taken on overtones and

(*Continued on page* 30)

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Space Ships and Human Destiny

WHEN VIEWED from the earth, the moon was behind a cloud at the moment the man-made rocket landed. But it was actually man who was behind the cloud. For he had not demonstrated his fitness to exist on his own planet, with all its natural advantages, much less earn the right to roam the heavens.

Everything had been in man's favor on earth. He had air enough for his lungs. He had water—a rarity in the universe. The earth itself yielded food. His planet, billions of years ago, had become located on an orbit that was ideally situated in relation to the sun. One per cent nearer to, or farther from, the sun and the temperature would have been too great for human life to sustain. As it was, the combination of air, water, sunlight, and food had made the earth congenial for human life.

This was only the beginning of the bounty. The earth dweller was the beneficiary of incredible personal gifts. He had intelligence, enabling him to think; that is, to project his mind into situations that could be independent of his physical presence; to build on his own experience and create an increasingly improved environment. He had the gift of an esthetic sense, enabling him to create and respond to various forms of beauty. He had the gift of association, which went into the making of his societies.

But he also had some defects. First, a staggering distortion in his sense of values. He could be worried about the possibility that his moon-bound rocket might contain some earth micro-organisms, and thus possibly contaminate some of the moon flora. But he was doing precious little about the increasingly dangerous contamination of his own atmosphere—contamination from radioactive materials he had poured into the air, from man-caused gases and smoke. And at the precise moment when his knowledge could enrich human life beyond imagination, he was putting most of that knowledge into the devices for eliminating himself altogether from the earth. He had somehow persuaded himself that the means of burning off all life went by the name of security. He insisted on keeping small weapons out of the hands of individual citizens but was perfectly willing to entrust planet-shattering weapons to large aggregations of human beings, so long as they were called nations. The idea that a collection of humans could operate their local society without also constructing the machinery of law to govern them—this idea was regarded as absolutely essential. But he gave little thought to the kind of machinery that was required to govern nations, which had almost unlimited killing power at their disposal. Anything the nation did as a nation was usually justified; the needs of the human commonwealth went unattended.

As a result, it now remains to be seen whether the gifts outweigh the defects. It remains to be seen whether intelligence can be put to full use in safeguarding life on this planet, or whether man's propensity for absolute nonsense will put him in a position of absolute danger. Finally, it remains to be seen whether we will send a few men to the moon and blow the rest to hell. For there is far more thinking today on what is required to assure survival for a single man inside a space ship than on what is required to assure survival for the entire human species on earth.

We can celebrate the first physical contact of the earth dwellers with a heavenly body other than their own. We can proclaim our liberation from gravitational force and exult over our capacity to go calling in the universe. These are thrilling developments; our reach is totally free of boundaries.

In all the excitement, however, it might be a good idea to find one small spot for a moment of quiet reflection. For the question that counts is not where we are going in the universe but where we are going on earth. Perhaps we may be able to arrange for a moratorium on megatons, neutrons, reactors, warheads, and space sleds long enough to ponder the question of human destiny. It is demeaning and insulting to believe that the human mind can calculate but not reason, that it can devise but not appraise, that it can concoct but not comprehend. Beyond this philosophical and spiritual exercise there is also the need for the individual to convince himself that he is not a spectator but a prime mover, someone who has the right to connect himself to important events and the power to influence the big decisions. —N. C.

Snow Fever

By Firman Houghton

SO MANY sparkling feathers sidle down
A billion snowy owls must have been churned apart,
Churned down to the wing and wind and skin.
Where does the sky hide all its carcasses?

I remember a rabbit I killed upon my tenderness.
Caught and held, till he beat himself to death
on the wire of love.
And I was without a friend with my bouquet of lettuce,
And a wooden box with a screen to screen the boy away.
I buried him.
Nothing's so crowded as the sky but ground,
And still, nothing I have lost has yet been found.

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LETTERS TO THE EDITOR

TV IN CHICAGO

I HAVE JUST read Robert Lewis Shayon's article entitled "A Deadly Calm in the Windy City" [*SR* Sept. 5].

As lawyer for the Chicago Local of the American Federation of Television and Radio Artists, I prepared and filed the petition last October, ostensibly on behalf of the union, but, in all modesty, my clients and myself thought that we were filing the petition at least on behalf of the television audience in that city.

That which is factual in Mr. Shayon's article I believe to be reported completely without fault, and I am in complete agreement concerning all of that in the article which may be called "a commentary." Nobody seems to know why the Federal Government has failed to make a ruling concerning our petition. Perhaps our experience will be the same as was our experience with "Chicago-style" television—that is, regulation of the petition won't be granted until somebody in New York or Los Angeles thinks that our ideas were good ones and adopts them for their very own. I am certain Mr. Shayon will recall that this was the history of "Chicago-style" television programming.

SANFORD I. WOLFF.

Chicago, Ill.

THROUGH HISTORY WITH J. WESLEY SMITH

"I'm sorry, Noah, but I have my depositors to think of, and a loan on an ark just doesn't seem . . ."

ON CATHOLIC LITERATURE

THOMAS P. COFFEY'S stimulating article "Is There an American Catholic Literature?" [*SR* Sept. 5] raised so many other questions in my mind that I wished that he had gone a little deeper in his inquiry, starting with the question as to why there should be an American Catholic literature. And right at this point, I think, we come to the grave weakness of Mr. Coffey's argument; for it is not the choice of subject matter or the misguided censorship which invalidates Catholic literature, but an appalling apathy to all creative efforts. Without such underlying interest, and such nurturing and support of the artist as is necessary, the answer to Mr. Coffey's question must be, of course, Yes, we have no American Catholic literature.

GEORGE STRONG.

New York, N.Y.

MOST CONVINCING ARGUMENT

THOMAS P. COFFEY'S most convincing argument on the sorry state of Catholic literature might well be his own acrimonious, rambling, petulant article.

WILLIAM GROSS.

West Roxbury, Mass.

WHY?

MR. COFFEY'S SOMEWHAT illogical lament on the "sad state" of American Catholic literature puzzles me in that his thesis seems to be that there should be a distinctive American Catholic literature. May we be permitted to ask him—why? Would he argue that there should be a distinctive Jewish, Methodist, Irish-American, ex-marine, or even Republican school of literature?

That separate broad classes of writers do exist from time to time is undeniable, but I have never heard of anyone insisting that they *should* spring into being.

What exactly does he mean when he uses the term American Catholic literature? His trade comments on some of the problems involved in Catholic publishing are certainly interesting, probably true, and worthy of some minor deploring. But I'd like to hear from him on the main point—what should American Catholic literature be and why should it stand apart "distinctively." I suspect that an article by him on this subject would arouse even more of a hoorah than this current essay will and might even flush out a large body of Catholic writers who are human beings first and then Catholics, despite his fears to the contrary.

EDWARD D. HURLEY.

Milton, Mass.

TWO OTHER QUESTIONS

THE REASONS Thomas P. Coffey assigns for the absence of an American Catholic literature—"over-all mediocrity," "fear of honest self-appraisal," the "medieval formula," the "censor's office," etc.—may provide answers to two other currently significant questions: 1) Why graduates of Catholic secondary schools, carefully selected at admission time and allegedly protected from what has been characterized as the fads, frills, and general laxity of progressive secular education, appear to win proportionately fewer scholarship awards based on national or statewide examinations than do graduates of our public and private schools. And 2) Why evaluative studies of undergraduate colleges in the nation, based on objective criteria, e.g. the number of graduates awarded fellowships and the number of alumni who have made contributions in the world of scholarship, do not contain the names of any of the leading Catholic institutions of higher learning.

JULES KOLODNY.

Brooklyn, N.Y.

WHEN A CENSOR MEETS A CENSOR

AS ONE OF the ever-increasing adolescent devotees of "The Catcher In The Rye," I would like to dispute the hasty decision made by the librarian and principal of Grayslake High School [*SR* Aug. 15].

If they had taken the time to read this much-loved classic, they would discover that our hero, Holden Caulfield, was in complete agreement with their wishes to ban all undesirable four-letter words. In fact, if they hadn't been "thumbing through" they might have realized that the only time these words were mentioned was during incidents when they were written by other people and Holden was trying to rub them out.

GAIL BAUM.

Miami Beach, Fla.

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TV AND RADIO

Everybody's Mountain

ONE OF THE treasured clichés *in and about American education* concerns local self-improvement. Leave each community to its own devices, the legend has it, and the schools will work wonders—always, of course, in a way that suits "local needs" (another cliché!) perfectly.

Let's be charitable, for the sake of friendly argument, and assume that the country is composed of a lot of towns and cities, irrevocably dedicated to education improvement and abounding with experts of superior wisdom who, with the solid support of the tax boards and the majority of citizens, spend their waking hours *trying to make the schools* better and teaching more effective. Even in this fairy tale situation, there remains the question of: How does Boston find out what Oklahoma is doing? (Boston probably is convinced that nothing that Oklahoma might possibly be doing could even remotely be of interest to that New England stronghold of educational leadership. We'll get back to the Oklahoma example a little later.)

The point is that there are a great many exciting experiments going on in many parts of the country, but the time lag between a successful experiment and the news about it spreading in educational circles is enormous. Some educators, like most professional people, tend to be on the cautious, self-centered, and sometimes downright provincial side. If an experiment tends to be slightly daring and controversial, the educational fraternity not only is slow to broadcast the news. It is sometimes not even averse to having the channels of communications jammed just ever so slightly, to let sleeping doctrines alone.

Robert Lewis Shayon, a radio-TV veteran and the originator of the "You Are There" technique, first used by CBS radio, decided to apply the live and lively reporting method to significant areas in modern American education. If the technique could interpret the signing of the Declaration of Independence to twentieth-century Americans, why shouldn't it be able to make the average, mathematics-ignorant, college-educated citizen, who never managed to comprehend the meaning and sense of calculus, see that mathematics is being made comprehensible by new ways of teaching?

This is exactly what Shayon has done in "Everybody's Mountain," a recorded series of thirteen half-hour broadcasts, written and produced by him for the Educational Television and Radio Center. About to be distributed by the National Association of Educational Broadcasters, the programs ought to get a wide hearing across the country. If the extensive samples heard by this reviewer are any indication, they should dispel a good deal of ignorance about the limitations of conventional education and about the promise of forward-looking experimentation.

Perhaps the key to the success of this series is the very fact that Mr. Shayon did not *pose* as an uninformed "citizen-taxpayer." He *was* exactly that. He did not begin as an educator, with a standard (and, to the average listener, incomprehensible) vocabulary of expertise. Instead he simply traveled, as he puts it "on a mission behind the blackboard curtain of contemporary American education," through the United States on a six months' tour of observation and study. To point him in the various significant directions, Dr. Ernest O. Melby, professor of education at Michigan State University, acted as a consultant.

He saw schools, universities and educational experiments from Boston to Chicago, from San Francisco to Miami. As Shayon describes it as the program's narrator, he "began his journey in the valleys of generalizations, abstractions, and controversies in education, and ended it on mountain-tops of educational leadership and imagination." The range is as wide as a broadcast on the Atlanta program for the education of the blind to the still-controversial team-teaching experiment, sponsored through Harvard University and the schools of Lexington, Mass.

If there is any criticism of the technique of these pioneering programs at all, it may be the slightly self-important "You Are There" approach, which tends to endow the wiping of a blackboard with as much drama as the bombing of Pearl Harbor.

The main point is that these programs, better than anything ever attempted before, will reach thousands of people who want to get new insights into American education. Take the example of some fascinating experiments with "clear thinking"—really the introduction of logic into high school. Listen to a group of high school students in New Trier, Ill., acting out Socrates's trial and debating it, not just as history but as an exercise in logic, and you will gain new faith in today's public-school youngsters. And when, in an Evanston high school, students took apart the phony logic of a pompous, syndicated columnist's misinterpretation of the meaning of Sputnik, the listener could see the dawning of a new day of critical newspaper readership. "Explain the writer's reasoning," said a teacher. "What reasoning?" asked a student, and promptly exposed the technique of "card-stacking and special pleading" as an old trick of trifling with logic. The classroom recording documented brilliantly how this approach to logic might unstuff a lot of shirts and unmuddy both political and philosophical waters. As an important sidelight, we learned that less than 5 per cent of all public school teachers ever study logic in any form.

In a program of an experimental project on improving the teaching of mathematics, carried out at the University of Illinois, the idea of "fun with mathematics" came clearly across, even to the totally uninformed. At present, twelve schools in Illinois and thirty-seven in fifteen other states are taking part in this experiment, giving this broadcast special significance.

ON A completely different level, Shayon gives a fascinating on-the-scenes report of the success of a scientific foundation set up by a group of Oklahoma businessmen. The Frontiers of Science Foundation backs the kind of unheralded scientific experimentation and pure, though often unappreciated, research for which the more powerful foundations often have little time and less money.

From progress with foreign-language teaching in Florida elementary schools to the problems of a Chicago vocational school or the new breakthrough in working with the mentally handicapped, these programs ought to do more than inform: they should make other communities discover what they could do, if they only used the knowledge gained in experimentation elsewhere.

Among the possible uses of these programs are plans for discussion panels to follow each of the broadcasts. But whatever the specific procedures may be, the important gain will be in the easy way of finding out what others are doing. Hopefully, some of the commercial stations might avail themselves of this material, too. Here is a great new way of letting mass-communications tell the story of mass-education.

—FRED M. HECHINGER.

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BROADWAY POSTSCRIPT

Miracle on Fourteenth Street

IN **"The Connection,"** now playing at the Living Theatre (Fourteenth Street and Sixth Avenue), twenty-seven-year-old playwright Jack Gelber has attempted a remarkable thing. He has tried to locate modern man's position in the universe not cleverly but well, with a method inspired by the one jazz musicians use, where the individual soloists take turns improvising on a more or less agreed-upon theme.

Mr. Gelber has selected as his soloists a group of dope addicts who perform for us in two phases of their normal existence. The first phase, the waiting at low ebb for the man with the heroin to show up, emanates irritability and anxiety relieved only by bitter jokes and some interludes of cool jazz supplied by a quartet of junkie musicians. In order to give his hipsters something to punch against, Mr. Gelber has invaded their privacy with a few squares. There is a producer who fancies himself as being hip, and who tells us that what we are about to see has no basis in naturalism and that it is neither "a sociologist's report on the pecking order of Bowery bums" nor is it similar to the recent plays and films that treat dope addicts as exotics or as society's problem children. There is a playwright who dislikes the producer's introduction because it is a little too phony, and yet resents it when the actors shy away from "carrying out their dramatic assignments." He also bemoans his own inability to take a strong and conclusive attitude toward his subject matter without becoming artistically dishonest. And there are a couple of cameramen who glare photofloods into the faces of the already miserable junkies. These intruders are constant reminders that hard truth and audiences are apt to be inimical. As someone in the play says, "You can't find out anything about anything by flirting with people." And when we move into the play, we are conscious of a degree of non-wish-fulfilling truthfulness seldom found in the theatre. Its characters turn out to be no more "freaks" than the rest of us. They happen to be hooked with heroin. We are hooked with more legal but nonetheless compulsive and habit-forming things: "the next dollar, the next new coat, the next vitamin . . . aspirin . . ."

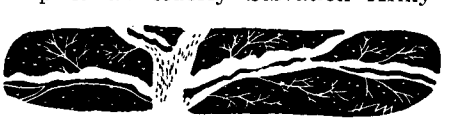
The action takes place in the apartment, or pad of a man named Leach, who is suffering from a boil. As described by one of his tenants, "Leach is a queer without being queer. He thinks like a chick . . . Sometimes I wish he would stop fighting it and make the homosexual scene. It would be easier on all of us. Besides, he would swing more himself." Leach is surrounded by a variety of cats: Sam, a Negro whose morality consists of not stealing from people he likes; Solly, a Jew of great wisdom and knowledge; Ernie, a psychopath with a persecution complex; and four musicians.

These are all waiting for a benevolent Negro known as the Cowboy to show up with some heroin. He is their connection, through whom they will be turned on. When one of the photographers asks if "the big connection" might also show up, Sam's simple answer is that there is no such man. He says, "I am your man if you come to me. You are my man if I go to you." While this narcotics-anonymous arrangement may not be strictly true in its literal denial of an international dope-peddling organization, it suggests an interesting idea. Perhaps the universe has not, as so many religions would have us believe it has, a big Almighty God who directs its activities every instant. Perhaps instead it is a self-winding eternity of mutual interaction that requires no big boss. Perhaps the divine spirit is manifested in these fundamental human connections.

When the Cowboy does show up, his gentle Christ-like humility towards his fellow men encourages us to think even more in these terms. He says, "What's wrong with day jobs? Or being square? Man, I haven't anything against them. There are lousy hipsters and lousy squares. Personally I couldn't make the daily work scene. I like my work hours as they are. But it doesn't make me any better."

And yet he is refreshingly selfish when he admits that he'd be sorry to see legalization of the free administration of narcotics put into the hands of the doctors because he would be out of a job, and they (like organized religion) would become the big connection.

The Cowboy himself was saved from a run-in with the police through the help of an elderly Salvation Army woman who returns to the pad with him and whose unshatterable innocence is comic and blessed. She seems right out of Saroyan as she asks everyone if they know a Harry McNulty (presumably her connection). Indeed, there is a mysterious character known simply as Harry who drifts in a couple of times during the play to make the simplest connection of them all. He quietly plugs in a portable phonograph, listens to one jazz record, and departs without saying a word. Could this Harry be *the* Harry McNulty Sister Salvation spoke of?



JUDITH MALINA who directed the play with fine sensitivity, has also cast it miraculously with everyone seeming straight from the San Remo. John McCurry, who plays Sam, is a marvelously relaxed actor with a special talent for pronouncing a four-letter word as if it had two syllables. Warren Finnerty's Leach has the flair of a cat who likes to feel he's way out, and particularly amusing is his pipe dream about establishing credit and then abusing every charge card there is. Garry Goodrow plays Ernie as uncompromisingly nasty, Barbara Winchester gives us a Sister who has to go to the bathroom, and Carl Lee's Cowboy is a lean and compassionate portrait. Freddie Redd's quartet blows up a storm. Jackie McLean, who plays alto-sax, seems a fine natural actor.

For all of its wonders, there is no denying the fact that "The Connection" frequently strains its audience's indulgence with its refusal to use the artifices of theatre, its introspective unresolved improvisations, and its self-acknowledged failure to send us home with a riff. Furthermore, there is a basic non-dramatic lack of urgency to the action of the play, which translates itself to us in the form of unconcern and makes every speech pay its own way. But this is a choice made deliberately by the author, and it is probable that the sense of working against phoniness which is now the play's greatest virtue would not have existed had Mr. Gelber chosen to write his play in a more audience-satisfying way. Sure it lacks the impact of "Here Come the Clowns," the dreamy glow of "The Time of Your Life," and the extroverted desperation of "The Entertainer." But it traverses the same area in its own distinctive way, and without the artistic pretension that curses "Waiting for Godot," to which it also bears a resemblance. In its stubborn insistence upon being what it is, "The Connection" emerges as the most original piece of new American playwriting in a long long time, and the less fastidious of my readers are strongly urged to see it.

—HENRY HEWES.

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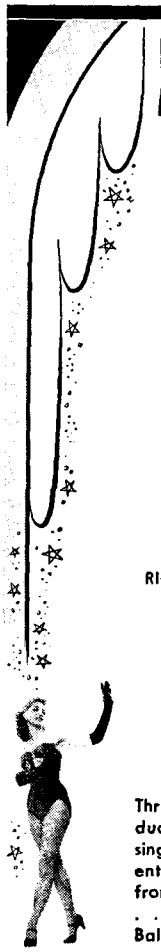

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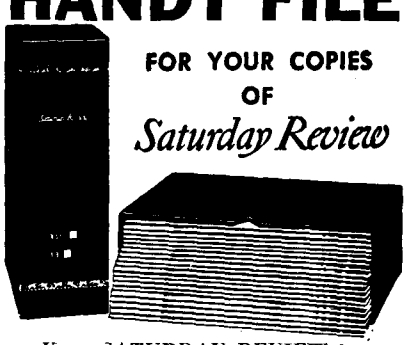

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SR GOES TO THE MOVIES

No Escape

THE ONCE popular complaint that movies are an escapist entertainment is heard only infrequently these days, partially because the movies have started to grow up in earnest, partially because the term itself has dropped from fashion. Like its companion, "socially conscious," it is the argot of another era. But, reluctant though the studios may be to admit it, social consciousness is seeping back into their films—and their films are the better for it. One cannot afford to ignore reality too long; nothing crumbles faster than a false façade.

After the strong lead of "The Defiant Ones," for example, the problems of race relations have come to occupy almost as prominent a place on our screens as they do in our newspapers. No film to date, however—not even "The Defiant Ones"—has attempted to describe so explicitly what it means to be a Negro in a white man's world as the new Hecht-Hill-Lancaster production of **"Take a Giant Step."** (And what a pity, after this giant step on their part, that this notably successful trio of independent producers now has split up.) Based on a play by Louis Peterson, it carries us into the very bosom of a Negro family, and reveals nakedly the twisting, warping, wounding effects of prejudice upon people whose only problem is the color of their skin. The Scotts are neither poor, nor ignorant, nor exploited, nor are they subjected to any virulent, Faubus-like white supremacism. They live in the north, where the prejudice is of a subtler, more corrosive kind.

This corrosion is seen—or better, felt—as it works on seventeen-year-old Spencer Scott, sensitively acted by young Johnny Nash. A likable boy, he has gotten along well with white teen-agers. But they are beginning to go out on dates now, and Spencer finds himself excluded. A teacher's disparaging remarks about the role of the Negroes in the Civil War brings Spencer's new-found racial consciousness to the fore; he argues with her, and is expelled from school. Turning to his family for comfort and understanding, he is shocked when they preach submission. There are some tautly drawn night scenes as the boy runs away to learn about life on his own, and a tender interlude in which he finds some solace with a maid (Ruby Dee) in his own home. But the hurt and anguish remain, and he blindly directs his impotent fury at his parents. The American screen has given us no moment more searing than that in which the proud, cultivated mother, magnificently portrayed by Beah Richards, finally can bear no more. "Do you think I want to see you crawl when I know you can walk!" she cries to her son. "I wish you had died a baby!"

Not all of "Take a Giant Step" is up to this level. Some of its scenes are excessively talky, emphasizing the stage origins of the work. The boy's night encounter with a trio of prostitutes, although extremely well handled, seems extraneous to the central theme. And the portrait of the father is flat and coarse-grained, particularly by contrast to the shadings of the other roles. But the talk is frank and explicit (revealing, among other things, that race prejudice is by no means the privilege of whites alone), most of the performances are extraordinary, and there is a leavening of earthy humor that keeps this overwhelmingly serious film from ever becoming intolerably grim.

* * *

"The Mouse that Roared," produced in England by Carl Foreman's Highroad Company, dares to take another headline subject, the atom bomb, and treat it lightly. But funny though the film may be—and some of its sequences are downright hilarious—there is no doubt that its makers are kidding in earnest. Their springboard is a tiny, backward, middle-European nation that has inadvertently obtained the bomb. (A small Fenwickian task force, landed in New York for the express purpose of surrendering, finds all New Yorkers underground in an air-raid drill and so makes off with the latest bomb model, its inventor, and his pretty daughter, Jean Seberg.) Immediately all the nations of the world have emissaries camping on the Duchy's doorstep with enticing balance-of-power treaties.

If the atom bomb seems an unlikely topic of comedy, even more unlikely is the advancement of a serious solution to universal disarmament in a comic context. And yet "The Mouse that Roared" offers that too—a United Nations of small countries with the sole power to control the bomb. After

(*Continued on page* 36)

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POLITICAL GADFLIES

Decembrists, Populists, et al.

"Road to Revolution: A Century of Russian Radicalism," by Avrahm Yarmolinsky *(Macmillan. 369 pp. $5.95), gathers the gamut of pre-Bolshevik reformers, from the naïve dreamers to Dostoevsky's "possessed." Ivar Spector of the Far Eastern and Russian Institute at the University of Washington, wrote "An Introduction to Russian History and Culture."*

By Ivar Spector

"ROAD to Revolution" is a Who's Who of Russian revolutionists of pre-Bolshevik vintage. The book covers a period of a little more than 100 years, from Catherine the Great to the assassination of Alexander II. Including the Epilogue, it spans the years from the French Revolution (1789) to the founding of the Social Democratic Party in Russia (1898). Thus it deals with the "early stirrings, initial attempts, and pioneer endeavors" of a motley throng of nineteenth-century Russian radicals, many of whose names were household words in Czarist times. Although emphasis is placed on the Decembrists and Populists (the Russian variety of Socialists), Yarmolinsky's portrait gallery contains every type and school of revolutionists, including representatives of Dostoevsky's "possessed" in action.

Since 1917 a vast amount of documentary material has been published in the USSR, in the form of police reports, prisoners' depositions, trial records, underground newspapers and pamphlets, as well as monographs and papers on revolutionary episodes —much of which the author has used in his synthesis. This lends new significance to the names and careers of the Russian radicals, whose ranks included naïve dreamers, sober reformers, doctrinaire fanatics, amateurish pioneers, "somber monsters," anarchists, nihilists, and regicides, such as the conspirators who organized the "manhunt" for Alexander II. Among them were men of far-reaching influence, such as Alexander Radishchev; others of Machiavellian bent, like Colonel Pavel Pestel of the Decembrists; freethinkers and proselyters "par excellence," such as Mikhail Petrashevsky, and student radicals, like Pyotr Zaichnevsky, whose "Young Russia" leaflet was termed by a Soviet historian in 1924 the "first Bolshevik document in our history." Included also is Sergey Nechayev, the first Russian professional revolutionary who devoted full time to his calling.

Although Yarmolinsky begins his study with Alexander Radishchev, whom he terms the "ancestor" of the Russian revolutionists, he might have assigned this role to Radishchev's contemporary, Denis Ivanovitch Fonvisin (1745-1792). Fonvisin's play "The Minor" (1782), strictly speaking, was the first appeal to the Russian intelligentsia (which later produced the Russian radicals) and directly to Catherine II, to introduce reforms via evolution from above, rather than by revolution from below. Radishchev dealt with the same problems, but his method of presentation and the timing of "A Journey from Petersburg to Moscow" (1790), which coincided with the French Revolution, involved him in disaster. Both men were products of the age of reason and the dawn of Russian conscience.

Populism, as interpreted by Yarmolinsky, was "the first approach to a mass movement in the history of Russian radicalism." The Populists were "missionaries," intent upon improving the lot of the downtrodden and destitute. Pyotr Lavrov, one of their leaders, admitted that the movement "resembled a religious sect rather than a political party." Most of these leaders were, at least at the outset, imbued with Christian principles, and many were the sons or grandsons of priests. Had there been a modicum of political freedom in Russia, they might have sparked a spiritual revival, as the Methodists did in England, the Pietists in Germany. Instead, they suffered persecution, arrest, and imprisonment, and many emerged as atheists, anarchists, nihilists, and regicides. If "going to the people" was a kind of crusade, according to Yarmolinsky, it was virtually a "children's crusade."

This book explodes a myth widely accepted by Russian minority groups in Czarist times, to the effect that their lot would be improved by the advent of the radicals to power. Documentary evidence in the shape of some radical programs indicates that the leaders who drafted them were not far removed from Nicholas I in their attitude toward minorities. Colonel Pavel Pestel, a veteran of Borodino, preached assimilation, or Russification, of all minorities, with the exception of the Poles, and proposed to banish the Jews, if they failed to cooperate, to Asia Minor, where they could establish a state of their own. Even the Populists confined their mission to Russians, excluding the minorities on the ground that they lacked the collectivist tradition of the Great Russians.

The reader is unlikely to emerge from a perusal of this book with much respect for the vast majority of the Russian radicals, too many of whom, in their thirst for power, sought to substitute one despotism for another. They spent so much time on plots, factional strife, and assassinations that the benefits pledged by their programs were canceled by the reality of their destructive activities. In retrospect, it would seem that works such as Fonvisin's "The Minor," Radishchev's "Journey," and Turgenev's "Memoirs of a Sportsman" accomplished more in the way of education to salvage the victims of oppression than did the

—From the book.

The assassination of Alexander II, immediately after the explosion of the first bomb.

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actions of most of the radicals combined.

Yarmolinsky's book is timely, readable, authentic, and well illustrated.

FULL-TIME CONSPIRATOR: "The First Professional Revolutionist: Filippo Michele Buonarroti," by Elizabeth L. Eisenstein (Harvard, $4.50), is a pioneer study in English of the life of a marginal yet significant figure in the revolutionary history of Europe. Buonarroti's importance may be attributed to the fact that he was the "first" professional revolutionist, a new social phenomenon that appeared in France as an aftermath of the French Revolution. Miss Eisenstein has done a laudable job in historical research by tracing the career and evaluating the influence of the long-neglected Buonarroti.

Buonarroti was a native-born Italian of aristocratic origin. When the French Revolution broke out he, at the age of twenty-eight, abandoned his country, his wife, and children, and his profession of law and went to France. There he became an active Jacobin and an ardent follower of Robespierre. As the Revolution became more extreme so did Buonarroti. In 1796 he took part in the abortive attempt to establish a socialistic order, known as Babeuf's "Conspiracy of Equals." Later he wrote a history of the "Conspiracy," which was widely read in many lands.

To the day of his death, in 1837, Buonarroti followed the gleam of *la révolution*; his "commitment was absolute, his enthusiasm, unquenchable." As a professional revolutionist he had no interest, no association, no concern apart from his revolutionary activity. Buonarroti's life was one of agitation, conspiracy, prison, exile. Without money and without a gainful occupation, he led a hand-to-mouth existence. Not infrequently, however, his "personal charm and patrician background" gained for him the support of highly placed, wealthy sympathizers, who financed both him and his cause. During the Restoration, Buonarroti was venerated as the heir to the ideas of the French Revolution in its most radical aspects. His political philosophy, never definitely formulated, may be described as vaguely socialistic republicanism, which appealed to both the old Jacobins and the new Socialists.

In addition to portraying Buonarroti as the prototype of the professional revolutionist, now so familiar in the Communist movement, Professor Eisenstein gives an excellent description of the secret, revolutionary groups that honeycombed France during the first half of the nineteenth century. —J. SALWYN SCHAPIRO.

On The Incomparable Permanence Of Cumuli

By R. P. Lister

HOW high and stately is the summer cloud,
Which, as it wallows through the azure main,
Rebukes the chimney pots, a Cockney crowd
Clustering round the Cockney weathervane.

The cloud's a thing of dignity and weight,
That, gliding by, regards with distant scorn
The gray ephemera of London slate,
The shifting town, destroyed as soon as born.

How solid is the cloud, how broadly based,
Which calmly watches, with a fine disdain,
The huddled traffic running down to waste
Like dirty water running down a drain.

How permanent the cloud that lumbers on;
How transient the town, how swiftly gone.

Spiritual Probing

Continued from page 23

vibrations that it did not have for St. Paul. His was the more austere concept; Mr. Raynolds's is the richer, for it includes the heart of Paul's definition and then adds the later discoveries of love.

The reader familiar with Martin Buber's "I and Thou" will recognize the strong similarity: in both books there is the insistence that personal meeting is the heart of meaning, and that a detached spirit of objective observation is not life but a frozen death. Mr. Raynolds discovered Buber late—in 1956—but his own thought had evidently been developing in a parallel way before that.

"The Choice to Love" is religious but not credal. It should be meaningful to Jew or Hindu, as well as to a Christian. But it will be rough going for those who find in the sciences the ultimate judgments on man and his condition. Mr. Raynolds has no patience whatever for any kind of reductionism. He will not grant that man is but a biological, psychological,

or social being, or merely a combination of the three. To him this kind of thinking reduces man to a series of dry fragments. The meaning of love is a restoration of wholeness. In this emphasis Mr. Raynolds brushes aside any sciences that get in the way, and fails to pay proper attention to some that might be fellow-travelers of his viewpoint (certain aspects of psychology, for instance).

His intention is to show that our primary intuitions and experiences are a better clue to what and who we are than the abstract statements made by the empirical sciences. The author is clearly reacting against the depersonalized, abstract thinking of post-Renaissance man. Apart from the inherent merits of the book—and it has both depth and radiance—it is important as one more evidence (the current vogue of Zen is another) that Western man is learning again to look within and see what he can find there. But in Mr. Raynolds's terms the look within, if it discovers the fact of love, is also a look outward, to a landscape of experience in which God is always present.

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A LAMP UNTO HIMSELF: He would be a bold bourgeois who would deny the greatness of Gandhi, but in what way was he unique? He certainly did not possess the sciousness of Ramakrishna, nor did he ever reach the heights of divine theoria that Aurobindo did. The arts he did not understand; indeed, beauty, except that of nature, seemed to him a snare if not a vanity. He pursued a solitary path. "All things as for God"—such was his motto.

Gandhi is probably the only modern man of whom it may be said that he had become a lamp unto himself. Having subdued himself, he could not be conquered. He had a faith that rives all clouds of doubt. Where Napoleon and Hitler failed, and failed miserably, he succeeded: he beat the British without shedding a drop of blood. And, what is more, he cast a spell over Indians, cultured and incult, such as finds no parallel in our long and Messiah-haunted history.

What was his secret? He was courageous enough to be free and free enough to be courageous. He spoke as though he were standing on the top of Mars with the constellations for his sole companions.

This is what gives his writings their special value. They are not literature in the ordinary sense of the word; they are something far superior; they might be called apprehensions of Reality. His language does not startle: there are no musical lines, no surprising felicities, no poetry or paradox; everything is simple, natural, full of the cadences of the heart.

Listen to this quotation from **"All Men Are Brothers: The Life and Thoughts of Mahatma Gandhi: As Told in His Own Words,"** edited by Krishna Kripalani (Columbia University Press, $4.75):

> A certain degree of physical harmony and comfort is necessary, but above that level, it becomes a hindrance instead of help. Therefore the ideal of creating an unlimited number of wants and satisfying them seems to be delusion and a snare. The satisfaction of one's physical needs, even the intellectual needs of one's narrow self, must meet at a point a dead stop before it degenerates into . . . voluptuousness.

I could go on indefinitely, but what is the use? To read this book is an education in itself. The Unesco authorities are to be thanked for sponsoring it. Dr. S. Radhakrishnan's preface is worth meditating on, and Mr. Krishna Kripalani has done the work of compilation with tact and taste. Gandhi stands out in our murky era as a lighthouse of uncommon commonsense.

—RANJEE SHAHANI.

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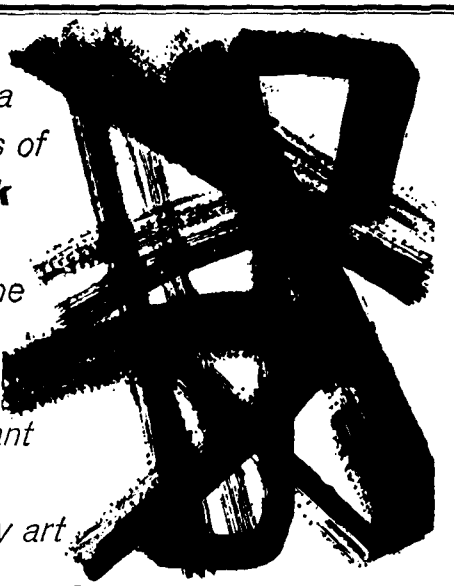

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*HELEN PAPASHVILY

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ALFRED A. KNOPF, *Publisher*

Personal History

Continued from page 18

they ask. "It is a bit that has fallen off a star?"

In Europe and America, Freud was preparing a generation of anxious, analytic nurseries. Here in the veldt, the little girl encountered life and death and adult tragedy, savagery and disease and disaster, in the immemorial haphazard way. Her reactions, never forced nor sentimentalized, are always believable.

THE JOY OF JOYCE: Sylvia Beach's **"Shakespeare and Company"** (Harcourt, Brace, $4.50) is an entertaining account of the celebrated Paris bookshop that was founded and run almost singlehandedly by the author, an American, during the Twenties and Thirties and which was a meeting place for such near-mythical figures as Joyce, Hemingway, Gertrude Stein, Sherwood Anderson, and Ezra Pound, to name just a few. Since many of its patrons couldn't afford to buy books, Shakespeare and Company was also a first-rate lending library, but, most important, it was a one-book publishing house; Miss Beach brought out the first edition of Joyce's "Ulysses" in 1922, a gargantuan project involving her to an alarming extent in his personal and business life.

Typically, he called on her to rescue him from a Paris eye specialist who wanted to operate against Joyce's better judgment during a severe attack of iritis. At the risk of going bankrupt, Miss Beach, who had limited means, dug unbegrudgingly into her own till again and again to help meet Joyce's living expenses. She fought the pirating of his work in the United States and Europe, and she insisted that "Ulysses," rewritten constantly during the course of printing, be completed exactly as Joyce wished.

Consequently Miss Beach's memories of Joyce form the core of her book, and they are handled with a detail and immediacy that are a delight: ". . . Joyce came walking up my steep little street wearing a dark blue serge suit, a black felt hat on the back of his head, and, on his narrow feet, not so very white sneakers." She goes on to say that Joyce "told me that he had never met a bore," that he was terrified of dogs and wore a goatee to cover the scar left by a bite given him as a child, that he sighed a great deal and disliked the word "very," that he wrote with a thick black pencil, did memory exercises, was uncomplaining when sick, and admired the idea of the patriarch, wishing he had ten children instead of two. Miss Beach continues, "Joyce enjoyed being called a good-for-nothing by Nora [his wife]; it was a relief from the respectful attitude of others. He was delighted when she poked and pushed him. Nora would have no truck with books, and that, too, amused her husband. . . . His was certainly the happiest marriage of any writer I knew."

(Top) James Joyce with his daughter, Lucia; (bottom) F. Scott Fitzgerald with Adrienne Monnier, friend of Sylvia Beach and center of French literary life.

—From "Shakespeare and Company."

Close to the descriptions of Joyce in "Shakespeare and Company" are those of Hemingway, Gide, and Paul Valéry, but, like most reminiscences of this sort, the book grows thin when the author conscientiously tries to include everybody. There are, for example, chapters about Bryher and Janet Flanner that manage to tell practically nothing, while the sections on the "little reviews" and "little publishing houses" in Paris at the time give one the sense of watching a busy ant hill from a distance.

Although Miss Beach has a few stylistic twitches, which include an occasional sentimental pronouncement, "Shakespeare and Company" is written with discrimination, humor, and generosity, and is, in its way, a valuable social document.

—ELIZABETH BAYARD.

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Criminal Record

THE STEPFATHER. *By Charlotte Jay. Harper.* $2.95. English great-uncle makes tot his heir, thereby freeing widowed mother from want, but her remarriage brings complications and puts her life in jeopardy; no cops until two pages from end. Highly emotive.

NEVER NEED AN ENEMY. *By Aaron Marc Stein. Crime Club.* $2.95. Yank engineer, killing time in Venice, comes to aid of archeological compatriot; murder in Italy is followed by homicide in Yugoslavia. Descriptive passages impede pace.

I COULD A TALE UNFOLD. *By David Whitelaw. Roy.* $2.75. Much time (1929-195?) and space (Bahamas, New Jersey, Manhattan, upstate New York, Ireland, England) are covered in this yarn, in which hero is Yank newshawk (and there's a nice heroine, too); dead numerous but unobtrusive. Unusual and also uneven.

LAMENT FOR FOUR BRIDES. *By Evelyn Berckman. Dodd, Mead.* $2.95. London archeologist (f.), investigating French monastery crypt, tangles with goatish nobleman and has bad time. Sensitive and knowledgeable.

THE CASE OF THE SINGING SHIRT. *By Erle Stanley Gardner. Morrow.* $2.95. Perry Mason cuts several corners and Ham Burger barely bypasses apoplexy as L.A. defender and prosecutor lock horns in one of those preliminary hearings; gun-switching (five weapons) abounds; woman's body turns up on *Cap's Eyes* (a yacht). *Plus ça change*, etc., but still OK.

THE SNAKE ON 99. *By Stewart Farrar. Washburn.* $2.95. Provincial engineer, taking London post, lodges in small residential hostelry and eyewitnesses off-roof death. Brightly written think-piece.

—SERGEANT CUFF.

LITERARY I.Q. ANSWERS

Line 1. John Donne: "Break of Day." 2. Christopher Marlowe: "The Passionate Shepherd to His Love." 3. Sir Edward Dyer: "The Mind to Me a Kingdom Is." 4. William Blake: "Auguries of Innocence." 5. Wordsworth: "She Was a Phantom of Delight." 6. Milton: "L'Allegro." 7. W. E. Henley: "Invictus." 8. Christina Rossetti: "A Birthday." 9. Chatterton: "Minstrel's Song." 10. Cowper: "Light Shining out of Darkness."

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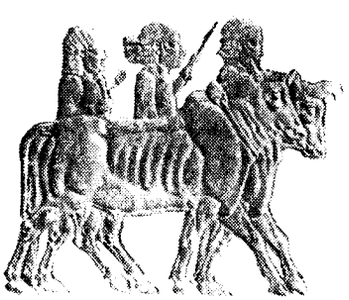

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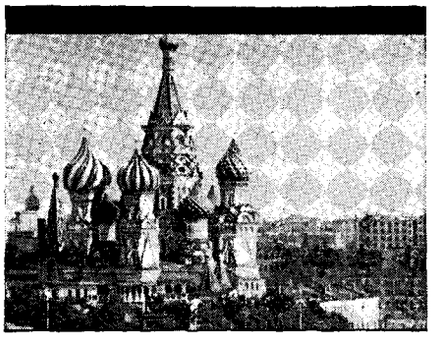

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Style

Continued from page 14

happy choice between brevity and clarity, let brevity be sacrificed. If brevity becomes an end in itself, it becomes an irrelevance. But if it is achieved by a full mind out of sympathy for the reader, it becomes a joy as well as an accomplishment.

A man will reveal his manners as well as his thoughts in what he writes. Let him know this, and he will write in such a way that the reader will meet him more than halfway. A good spirit must be reckoned with as an essential of a pleasing style. The person who would commend himself to Americans in particular, who rate ability as naught without affability, will see to it that his manner of writing comes from a genial nature and one that has the reader's entertainment as well as enlightenment at heart. A feeling of warmth and kindness toward any audience will supply a resilience of spirit which no brilliance of mind can make up for. Peevishness can be detected as easily as a glaring error in grammar.

THEORIES of style vary with the teacher. Seeing that style is personal, reactions to suggestions about style are subjective and always fraught with emotion. No other phase of writing offers so much substance for disagreement and controversy—a further sign that style, in the last analysis, is a personal affair and not one to be ruled by rules. We may be willing to observe the minimum requirements set forth by such a thoughtful mentor as Lucas, but sooner or later we want to return to experiments with our own views.

Experiments can help us immensely, for they increase our awareness and, even if they are not successful, do us no permanent harm. Trying to attain various effects with differing styles can keep us from striving for a fixed style or for style as such. The best style, we may find, can be the absence of any style at all.

Not one style, but an awareness of many, so that the one best suited to the subject can be chosen—this should be the controlling principle of one who seeks to improve self-expression. The best craftsmen will be found to follow this principle. In the heyday of *The American Mercury* and in his "Prejudices," H. L. Mencken showed himself a master of protest, dealing with Dr. Coolidge, the Bible Belt, the Sahara of the Bozart, mountebanks, and charlatans, and lashing out against hocus-pocus. In "The American Language" he showed an occasional flash of humor, but for the most part he wrote with smooth regard for reader and subject, and he respected the dignity of both. He was not the same Mencken. And in his reminiscent book, "Happy Days," being the recounting of his Baltimore childhood, his prose was properly benign, his mood mellow, and his style quiet. There was no need to whambang. In "The American Language" he was a scholar and he wrote in an appropriate manner. In his "Prejudices" he was the Bad Boy of Baltimore, in "Happy Days" an old man recalling. In each case he adapted his writing to the requirements of the job.

Determining the fitness of a particular piece of prose to a particular occasion seems to me the first step toward thinking clearly about style. I realized this afresh when an airliner steward tried to be funny about a delay in take-off that came from a motor failure. What is the appropriate tone? This is the question we must forever ask ourselves. If one can decide on the tone happily, we have a head start on any audience.

One can study the style of a man or a magazine without either imitating it or parodying it. Rather, the important thing at all times is an ear and an eye for style, a perceptive awareness, a conviction that a style should be suited to subject matter and audience, and express the mind of him who uses it. It seems to me that this sense of style, rather than any particularly cultivated style, frees the mind and lends confidence. We have Robert Louis Stevenson's assurance that he often played the ape to Hazlitt. Yet Stevenson's style was his own.

"There is," says Schopenhauer, "no quality of style that can be gained by reading writers who possess it; whether it be persuasiveness, imagination, the gift of drawing comparisons, boldness, bitterness, brevity, grace, ease of expression or wit, unexpected contrasts, a laconic or naïve manner, and the like. But if these qualities are already in us, exist, that is to say, potentially, we can call them forth and bring them to consciousness; we can learn the purpose to which they can be put; we can be strengthened in our inclination to use them, or get courage to do so. . . . The only way in which reading can form style is by teaching us the use to which we can put our own natural gifts."

Whatever the larger complexities of style, in day to day use style means "that idiosyncrasy of expression by which one recognizes a writer." And while it may be true that "to say that a writer has style is not necessarily to praise him," still it does mean that we recognize him as a distinct person. And when we in our common writing

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achieve style, it brings us a certain satisfaction because it means that we have discovered and put to use our own peculiarities.

Both *idiom* and *idiosyncrasy* take their cue from the Greek word meaning personal, private, peculiar. So does the word *idiot*. In the process of discovering one's idiom and exercising one's idiosyncrasies without being an utter idiot, it surely does no harm to follow Mario Pei's advice: "If you come across an author that you particularly like, try to imitate him in your own writing, using the words and combinations of words he uses. Since there will be more than one such author, after a time you will come out with a style of writing which, while it is a compromise or merger of all your favorites, will really be your own."

The endlessly fascinating problem which the amateur writer shares with the professional is that of discovering the real mental self and giving it voice. This means not only that we must experiment, but also that we must have enough courage to venture with words and enough honesty to use the words we like.

We reach a point sooner or later at which style ceases to be a matter of form and becomes a matter of substance, revealing the content and habits of the mind. The way we write reveals our bent, our inclinations, our inner drives. Thus if we are to cultivate any manner of writing, it should reflect what we are—and let the consequences go hang. We should not attempt to express ourselves in the modern boogie-woogie manner if we are not modern and not hep. Not the form that is popular, but the form that is honest—this is our hope of effectiveness.

Such counsel still gives plenty of range for studying forms of speech and choice of words. Let us say that, for good or ill, a person finds or knows or admits that he is of a negative turn of mind. His manner of writing ought advisedly to reflect it. I know one young man who achieved a good conversational style by prefixing a *de* or *dis* to many commonplace terms. His own use was natural and effective, and one finds support of the practice in words that some of the learned men have approved and added to the language, such as *decontaminate* and *derequisition* and *derestrict*.

As Gowers warns us, we might as well be prepared for such terms. "If to affect with gas is to contaminate, to enforce a speed limit is to restrict, and to commandeer a house is to requisition, then the cancellation of these things will inevitably be decontaminate, derestrict, and derequisition, whether we like it or not, and it is no use saying that they ought to be *cleanse, exempt* and *release*."

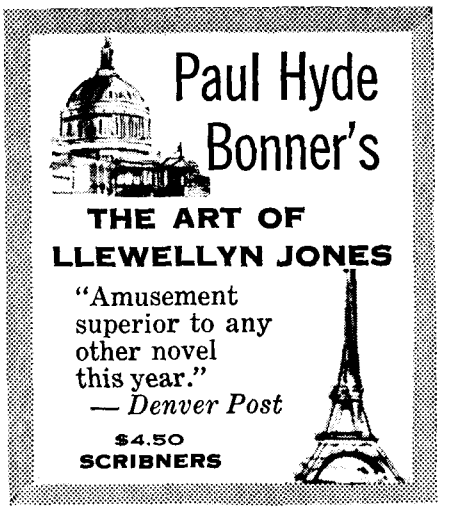
The prefix *non* has an amazing record. Take the term *nonfiction*. It has been in use for at least fifty years and shows no sign of being replaced. Even with the decline of fiction and the increase of a vast body of serious literature in magazine and book publishing, there still is no real term to designate it save by a prefix that shows it is not something else. Gowers cites other strong and apparently permanent *non* words: *nonappearance, noncombatant, nonconformist, nonexistent*. He deplores the excessive use of the prefix and instances the rise of "institutions for the care of the non-sick." But the word is no more ridiculous than the fact.

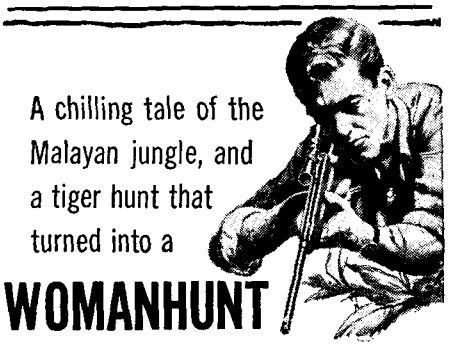
I do not suggest that a person build his style on words beginning with *de, dis*, or *non*. I am suggesting that such words may be found to represent him, however, and that if they do it is fair that he sprinkle his writing with them, at least as an exercise. More to another's taste (as to mine) would be to cultivate terms that accent the positive.

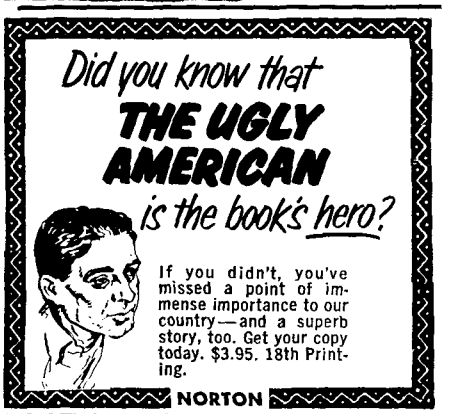
IT IS odd how many words in the language today are accepted and used only in their negative form. Their darker side has been the more useful and has triumphed, which must be some kind of cultural commentary. Leland Stowe once said that he planned to use the word *ruthless*; it occurred to him that there must also be a word *ruth*. There is. It means kind, considerate. But if the use for it has not disappeared, the more dramatic term of *ruthless* has all but obliterated it.

David McCord, executive secretary of the Harvard Fund Council, and a writer of light verse, has been making, over a period of years, a real campaign to get positive forms of common words (such as *inept*) back into the language. If a person is *uncouth*, another one can be *couth*; if a man is *unkempt*, another one may be *kempt*; if one is *incorrigible*, one can be *corrigible* too; if a woman's hair is *disheveled* or if her clothes are, as they almost always are in the scandal sheets, she may be *sheveled* when she is well coifed or neatly attired. Weather can be *clement* as well as *inclement*. So it goes in McCord's view, and he has summed the case up neatly:

I know a little man, both ept and ert,
An intro? Extro? No, he's just a vert.
Shevelled and couth and kempt, pecunious, ane;
His image trudes upon the captive brain.



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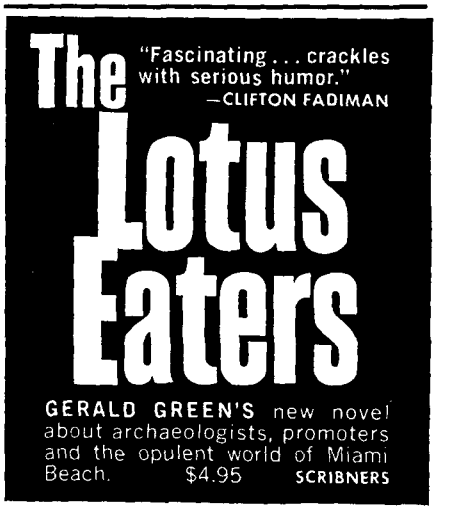
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When life turns sipid and my friend is traught
The Spirit soars as I would sist it ought.
Chalantly then, like any gainly goof,
My digent self is sertive, choate, loof.

There are great bodies of neglected words, some of them archaic, some forgotten, which any person might study and sensitize himself to if he sought to flavor a style that would really reveal his own sentiments. We still use, as Ivor Brown notes, the word *gruesome* but we have dropped for some unaccountable reason the verb to *gruve*, meaning to shudder.

Think for a moment of what might be done with the body of phrasal verbs we are adding to the language, to the pardonable distress of the grammarians, who would like to keep prepositions in their place. These verbs are formed by simply adding a preposition (or, in some cases, an adverb) and thereby creating, in an instant, a world of difference.

By the same practice of turning a trouble into an asset, deliberate repetition of words may be made a *leitmotif* of style. Half of one's time in writing must be spent in avoiding the repetition of words or repenting it. If this is enough of a problem in writing, let repetition be conspicuously deliberate. One need not go as far as Gertrude Stein, but one could study her effects with profit and with consolation:

> It's funny about honey, you always eat honey during a war, so much honey, there is no sugar, there never is sugar during a war, the first thing to disappear is sugar, after that butter, but butter can always be had but not sugar, no not sugar, so during a war you always eat honey, quantities of honey, really more honey than you used to eat sugar, and you find honey so much better than sugar, better in itself and better in applesauce, in all desserts so much better and then peace is upon us and no one eats honey any more . . .

And style is like that because that's the way style is, it ought to be clear, but once it's clear it ought to be peculiar because we are all peculiar and being peculiar in some way we ought not to disguise it but admit it and show it and be peculiar in some peculiar way, some way that is peculiarly our own, but not so peculiar that people will call us peculiar, just peculiar enough to be ourselves, remembering that *peculiar* comes from an old Latin term meaning *private property*, and our style is our private property.

Movies

(*Continued from page 28*)

all, they have the most to lose should any of the major powers go berserk, and less to gain by using it in their own behalf. Just how this particular cat is to be belled the film does not reveal, unless a real-life Fenwick should pull off a similar coup. Nevertheless, topical comedy is too rare upon the screen today for us to demand of this one a fully practicable answer to questions beyond the grasp of even our most astute politicians. It is enough that "The Mouse" restores to comedy its tonic purpose of puncturing political and militaristic shibboleths, and exposing to healthy laughter some of the more ridiculous aspects of these over-cautious times. Peter Sellers, a hard-working English comedian, plays three of the leading roles in this film, excelling in none of them. Happily, in this instance the play's the thing, not the manner.

* * *

Decidedly less admirable is **"The Big Operator,"** produced by Albert Zugsmith for M-G-M. "Noted for his showmanship," reads an M-G-M press release, "Zugsmith's previous M-G-M pictures were 'High School Confidential,' 'Night of the Quarter Moon,' and 'The Beat Generation.'" In all of them, "showmanship" can be taken to

read "exploitation," for Mr. Zugsmith has specialized in taking the stories that scream from the headlines—teen-age dope addiction, miscegenation, labor racketeering—and turning them into lurid, sensational, utterly superficial melodramas. Obviously turned out for the fast buck, they seem specifically designed to exacerbate the tensions of our society. "The Big Operator" is no exception. With Mickey Rooney as a corrupt labor leader persistently taking the Fifth Amendment, with scenes of Senate investigations, goon-squad pickets, and a human torch tossed screaming on his own front lawn, the verisimilitude is there. But every scene, every violent incident seems designed to shock, not to enlighten. And the only solution to the problems raised is the kind of slam-bang, knockdown fight that has served the Westerns in good stead since the days of William S. Hart. It is just possible that labor racketeering demands action somewhat less direct.

* * *

From Germany, with the unmanageable title of **"Aren't We Wonderful,"** comes the kind of hard, stern look at Nazi opportunists that we had almost given up expecting to see. Perhaps the reason it has taken so long is implicit in the bold screenplay of Heinz Pauck and Gunther Neumann (Neumann years ago wrote the sharply satiric "Berliner Ballade"): The one-time Nazi ends up a respected and influential functionary of the Wirtschaftswunder, Germany's "miraculous recovery." Nazi corruption and venality is subjected to a coldly ironic scrutiny from within, underlined by an impish commentary by a beer-hall piano and *spieler* cutting into the narrative from time to time to score a special point in verse. The mirror that this film holds up for the German people is a pitiless one, whether reflecting the days of the Kaiser, of Weimar, Hitler, or the Wirtschaftswunder. "We Warn the Living" is the slogan unveiled at the end of the picture—and it is a warning not only for the people of Germany, but of the world. And all the more significant in that it comes from Western Germany, not the polemical East. —Arthur Knight.

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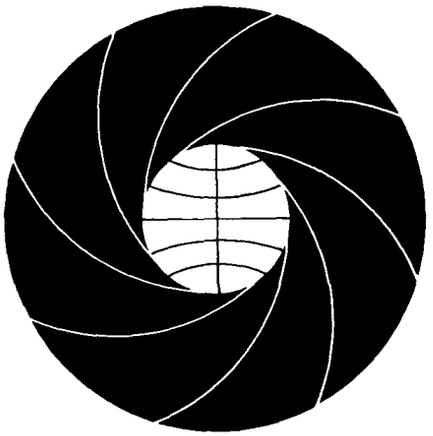

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AROUND THE WORLD. November 17—January 26 *(with optional 2-week extension in Spain).* Designed for those who wish to combine much sightseeing with authentic acquaintance with significant men and women in all countries visited. Itinerary *includes:* Honolulu, Tokyo, Kyoto, Hiroshima, Hong Kong, *Singapore*, Bali, Bangkok, Angkor Wat, Colombo, Kandy, Madras, Mysore, Delhi, Jaipur, Agra, Benares, *Bombay, Caves of Ajanta and Ellora*, Cairo, Athens, Madrid, Cordova, Sevilla, Granada, Toledo, Segovia. Lectures on the arts, history, economics, etc. *Informal conferences* with national leaders. Directed by DR. HUBERT HERRING, author "Good Neighbors" and "A History of Latin America." Address him: 763 Indian Hill Boulevard, *Claremont*, California.

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KINGSLEY DOUBLE-CROSTIC NO. 1331

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. The ancient game of which craps is a modern form.	79 95 24 154 19 94
B. A basic sound or color influencing those added to it.	42 164 78 34 155 123 97 110 158
C. One of Achilles's two marvelous horses.	144 163 131 160 147 61 115
D. Said of a roof having only one slope (comp.).	106 65 26 117 135 7
E. Matinee idol of the Eighties (full stage name).	150 74 181 112 8 172 44 25 175 101
F. In Hindu mythology, deification of the first mortal to die, as king of the dead.	57 92 184 36
G. Moved by extreme enthusiasm for a cause.	31 69 18 162 48 43 89 132
H. Indwelling; subjective.	120 59 96 130 64 171 113 139
I. Name which might have been assigned to this group of ships as descriptive or just hopefully.	45 56 138 77 32
J. What Browning wished to taste of life (2 wds.; "Prospice").	22 129 127 166 73 109 12 143
K. Tropical residents call this a cooling beverage (2 wds.).	122 23 46 174 165 54
L. Nurse, in the fictional Banks family, who dressed under a tentlike nightgown, traveled on the tail of a kite, and was otherwise remarkable (P. L. Travers).	17 41 152 66 13 142 85
M. Busy places; result, often, of an allergy.	33 6 88 82 151
N. Empty of interest.	38 70 182 169 118

DEFINITIONS	WORDS
O. A tropical Amer. passion-flower with finely dissected bracts (camp.).	37 63 90 156 49 98 125 35 105 58 62
P. Made from a certain cereal stem.	84 21 53 133 15
Q. Surgeon in Lord Amherst's army, thought to be author of words of "Yankee Doodle" (Benét).	183 124 86 128 149 137 114 76 121 47
R. In fencing, an attack made which is carried through only if parried (comp.).	178 170 177 83 159 14
S. Vanilla ice cream and peaches with raspberry or claret sauce (2 wds.).	81 40 148 51 140 119 91 29 104 72
T. Hail; informal greeting in constant use.	176 1 107 28 161
U. Overacted.	185 9 80 100 153 134
V. Far removed, esp. from a center or vantage ground.	50 180 2 71 103 141
W. Burst of cheers from a crowd.	16 52 5 39 68
X. Summer capital of former Brit. gov't of India, on beautiful ridge of Himalayas.	146 10 111 4 102
Y. Enthusiastic greeting.	30 126 75 145 108 168 179
Z. Existing in name only.	93 136 20 3 157 27 11
Z¹. First English tragedy about a legendary king of Britain, 1561.	99 116 87 60 67 167 173 55

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

					1 T		2 V	3 Z	4 X	5 W	6 M	7 D	8 E		9 U	10 X								
11 Z	12 J	13 L	14 R	15 P		16 W	17 L	18 G	19 A	20 Z	21 P	22 J	23 K	24 A	25 E	26 D								
	27 Z	28 T	29 S		30 Y	31 G		32 I	33 M	34 B	35 O		36 F	37 O	38 N	39 W								
40 S		41 L	42 B	43 G		44 E	45 I		46 K	47 Q	48 G	49 O	50 V		51 S	52 W								
53 P	54 K	55 Z¹	56 I	57 F	58 O	59 H		60 Z¹	61 C	62 O		63 O	64 H	65 D		66 L								
67 Z¹	68 W	69 G		70 N	71 V	72 S	73 J		74 E	75 Y	76 Q	77 I	78 B		79 A	80 U								
81 S	82 M		83 R	84 P		85 L	86 Q	87 Z¹	88 M	89 G	90 O	91 S		92 F	93 Z	94 A								
	95 A	96 H	97 B	98 O	99 Z¹		100 U	101 E	102 X	103 V		104 S	105 O	106 D	107 T	108 Y								
109 J	110 B		111 X	112 E	113 H	114 Q	115 C		116 Z¹	117 D	118 N		119 S	120 H	121 Q	122 K								
123 B		124 Q	125 O	126 Y	127 J		128 Q	129 J	130 H	131 C	132 G	133 P	134 U		135 D	136 Z								
	137 Q	138 I		139 H	140 S	141 V		142 L	143 J	144 C	145 Y		146 X	147 C	148 S	149 Q								
150 E	151 M	152 L	153 U	154 A	155 B	156 O		157 Z	158 B	159 R	160 C	161 T	162 G		163 C									
164 B	165 K	166 J		167 Z¹	168 Y	169 N	170 R	171 H		172 E	173 Z¹	174 K		175 E	176 T	177 R								
	178 R	179 Y	180 V		181 E	182 N	183 Q		184 F	185 U														

Solution of last week's Double-Crostic will be found on page 11 of this issue.

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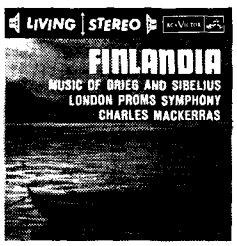
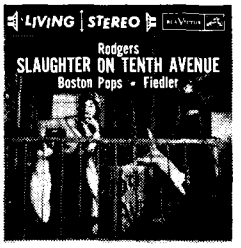


RCA VICTOR
PRESENTS

FEATURING NEW "MIRACLE SURFACE"* ON LIVING STEREO RECORDS



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Special offer! Get details of this PREVIEW L.P., containing six *complete* popular and six *complete* classical selections, all in one album. Offered now by BEAUTIFUL HAIR BRECK in beauty parlors, drug stores, supermarkets, department stores . . . wherever Breck preparations are sold! The PREVIEW L.P. is available in Living Stereo or on regular long play.

RCA VICTOR
RADIO CORPORATION OF AMERICA

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SR/RECORDINGS

SEPT. 26, 1959

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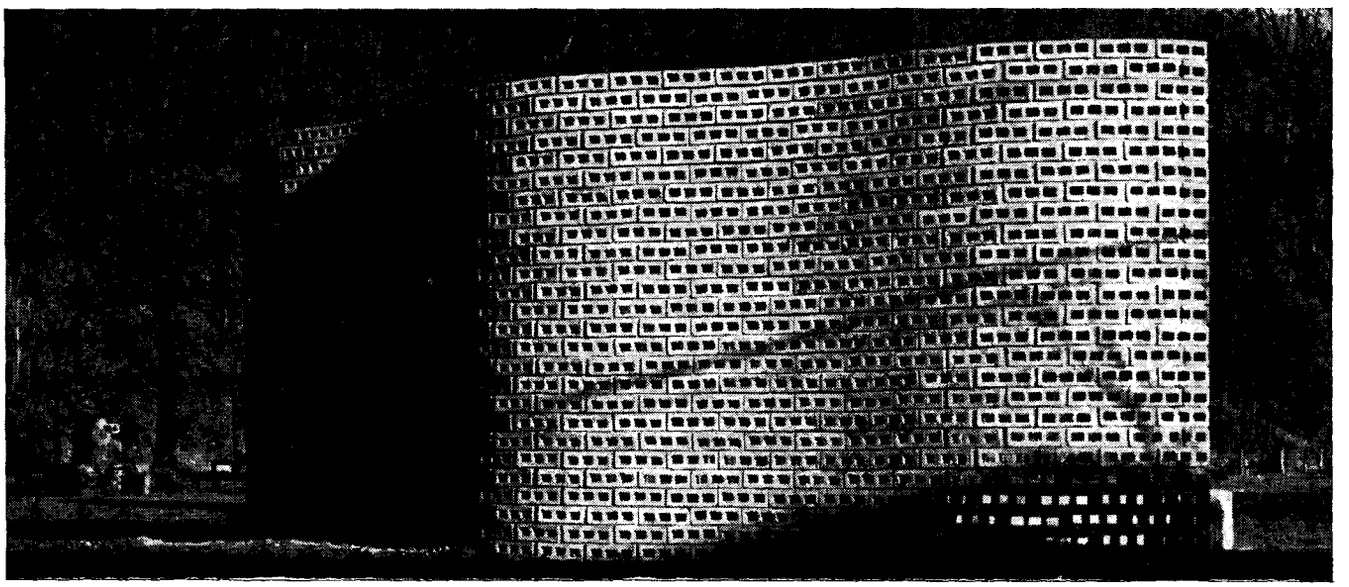
AUDIO USA 1959



Music shell designed for outdoor use at Lambertville, N. J., by Jules Gregory (See page 44).

HAD THE annual New York Audio Show (see page 69) remained in the control of those who originated it, chances are that this year's renewal would have been surrounded by more than its ordinary (not wholly figurative) fanfare. For it is now ten years since the first attracted a relatively small attendance to the Hotel New Yorker in the fall of 1949, advertised as it was almost entirely by word of mouth. And if the recent sponsors (the Institute of High Fidelity Manufacturers) chose to ignore the rounding out of an uninterrupted sequence across a decade, this is not binding on anyone else.

On the other hand, if the attitude is meant to convey the view that high-fidelity sound is here to stay and why get excited about it, the indications of restraint are commendable. Along with that assumption, however, must go the awareness that as more and more homes become equipped, as more and more apartments serve to house not only stereo or monophonic reproducing equipment, television, and radio, this auxiliary to living is becoming one of the facts of life itself. Hence the investigation of some serious aspects of it in the succeeding sequence of articles entitled "Sound Control."

More than a little thought has been expended on the problem of making sound-reproducing elements a part of the home decor, be it for a small space or large, a city apartment or a suburban dwelling. The New York Audio Show itself is taking note of this with a series of five model rooms designed by the American Institute of Decorators, taking in such basic styles as "provincial," "contemporary," "traditional," etc. This is all very well: but if two next-door neighbors decide, on their own, to develop sound areas, back to back, some basic problems are going to remain, whether or not one side is done with knotty pine, and the other with Early Beaverboard.

What requires some urgent thought is the means of making sound companionable as well as compatible. Nobody would think of designing a building without suitable provisions for keeping water and gas supplies under the restraints appropriate to them. If the time is not already here, it is close at hand when the numerous outlets for reproduced sound will be at war with each other. Comments, criticisms, and amplifications of the appended suggestions are welcomed.

HI FI THIS SEASON

Oct. 5-10—New York: Trade Show Bldg.

1960

Jan. 22-25—San Francisco, California: Brooks Hall.

Feb. 5-8—Los Angeles, California: Shrine Exposition Hall

Mar. 25-27—Washington, D. C.: Washington, D. C. Armory

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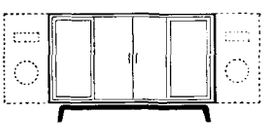
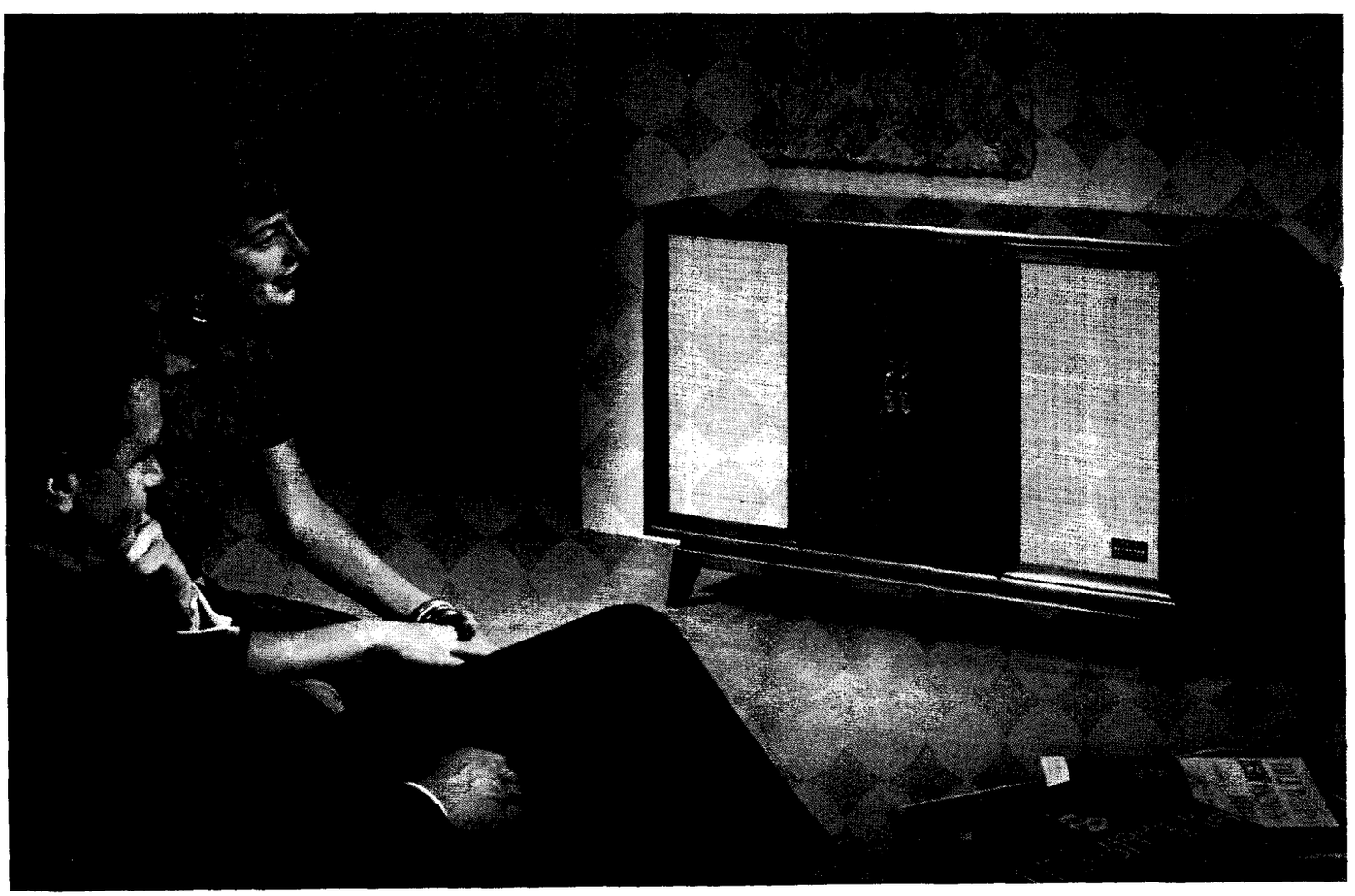
NEW ZENITH DEVELOPMENTS bring you the finest high fidelity of the Stereophonic Age.

Only Zenith has Extended Stereophonic—the most dramatic sound separation *ever* from a single instrument. A single turn of Zenith's new Extended Stereophonic control and the Zenith dual speaker systems seem to move out beyond the sides of the cabinet. Sound is richer, deeper, more life-like than you have ever heard before. Another new Zenith development is the exclusive Automatic Balance Control that lets you bring the separate speaker systems into proper balance—automatically keeps them in balance no matter how often you change the volume. Exclusive engineering advances like these make Zenith Extended Stereophonic High Fidelity the finest in the world today.



EXTENDED

As you listen the sound source seems to move beyond the cabinet



Above is the Zenith Gershwin, an Extended Stereophonic instrument with FM/AM radio, in exquisite fine furniture cabinetry from the Decorator Group. Has Zenith's exclusive Cobra-Matic® Record Changer and Cobra® Tone Arm; 40 watts of power output undistorted, up to 80 watts peak, from Zenith-designed dual channel amplifiers. Provision for new Zenith Radial Sound System (optional). Danish Modern styling in walnut veneers and walnut solids, blond oak veneers and blond oak solids, or ebony color, Model SFD2570, $700.00.* Other Zenith quality, stereophonic-equipped high fidelity instruments are priced from $159.95.*

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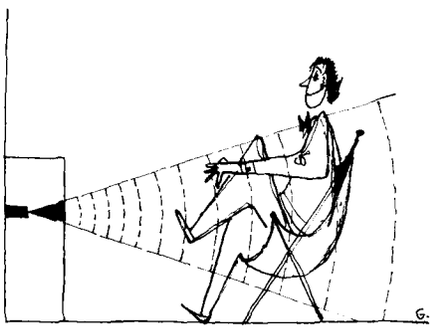
Sound Control–Part I

IT BEGAN EVEN before LP for some, with the advent of high fidelity. Any music-minded person with $1,000 and a screwdriver—or less money and more tools—could arrange the means by which, at the turn of a knob, more decibels per cubic foot could be delivered to a small room than it could comfortably (or uncomfortably) absorb. It also delivered the same potentially toxic potion of decibels to his wife, children, and neighbors. And if they later happened to share his enthusiasm, he could get it back in kind from them.

LP intensified the hazards, for with a fainter, potentially better, sound source, came more powerful amplifiers and speaker enclosures to render the source justice. Nor was it merely a matter of a larger expenditure assuring a more livable sound. Good quality was fainter, potentially better, of course: but the best quality was not necessarily the most expensive assemblage of components that could be crowded into a room. We are all familiar, in one form or another, with the story of the man who developed a liking for records by upgrading his musical taste while contenting himself with a modest reproducer. Came the time, finally, when he decided to honor his improved taste with a really superior installation, which he could afford.

Several months later, it needed some routine service, and he called in a service man of his acquaintance (this was a country house, and the installers themselves were too far away). "How much do you use this setup?" the service man asked, as he went about his work. "Funny thing you should ask," answered the owner. "Not nearly as much as I did the one we used to have." "How come?" said the service man. "Well," the owner said, "I used to put on a stack of records and my wife and I would listen with pleasure for a whole evening. Now we play one or two, and it seems enough." The simple fact is that his big expensive unit was overproducing sound for the space that contained it, the characteristics of the room were ill-suited for the kinds of speakers employed, and that aural fatigue was taking its toll of listening attention for want of sufficient concern for some simple principles of acoustics.

Stereo hasn't helped a bit. Similarly misguided munificence, spread double, can produce substantially more conflict and confusion than a one-source system. Recommended solutions may work under some conditions, not under others. Let us not forget that much as the reproduction of sound has changed in recent years, man's listening equipment remains the same. In effect, he has been shriveled, Alice in Wonderland-like, to wrist-watch size, while the sound source has expanded and multiplied enormously. Close-up listening, such as was favored in the days of a morning-glory horn twenty-four inches in diameter, or from a louvered port twelve by



"Close-up listening no longer makes any sense at all."

thirty inches in size, no longer makes any acoustic sense at all. Either the sound has to be turned down to the point where "presence" is jeopardized, or it is turned up to the point where the baleful considerations of bio-acoustics must be taken into account.

A relatively new area of scientific research — bio-acoustics — is concerned with the impacts on human beings, and animals, of sound impulses. In its grossest aspects, this is nothing new. Nobody likes a pneumatic drill chewing up the pavement under his window, or the sudden eruption of a malfunctioning auto horn, wailing for minutes on end until somebody mercifully disconnects a shorted wire. Or the inhuman larynx of an air-raid siren discharging its message from a too-near rooftop. Oddly enough, these are all man-made sounds, nonexistent in nature, and part of our mechanized, not to say electrocuted, civilization.

But we may not be as aware of the more subtle—hence much more insidious—way in which the factors of aural fatigue and irritation are inherent in records and contemporary sound systems. Sometimes we are led to wonder whether our good neighbor, the high-fidelity fan, is playing the record or playing the machine. Turning the amplifier knob up another notch may be fine for the one suitably positioned at a distance and in a room reasonably arranged for the one giving it his full attention. It may be a bore, or even worse, an outright annoyance, to the occupant of the next room—be it wife or child—or of the next apartment, in these days of paper-thin walls.

Not uncommonly, the person in the next room or apartment may be concerned with some other sound source —a radio, TV, or worse luck, another record player. In self-defence, he turns up his knob to hear the broadcast or record in which *he* is interested. A few more examples of this widening circle of sound waves can turn an apartment court into a bedlam, especially for the fellow downstairs who isn't listening to anything at all. Maybe he is even trying to read a book.

Oddly enough, no one has considered this phase of sound as amenable to the same kinds of controls we apply to other aspects of contemporary living: water, heat, gas, electricity, even air conditioning. The practice of "zoning" both heat and light is of recent origin, yet everyday applications are widespread. No modern home is planned without heating units and controls that regulate temperature for any given area. In the distribution of lighting, contemporary architects, engineers, and designers have shown imagination in isolating and handling as units a number of specific household areas. One may drench the work area of a kitchen with fluorescent lighting, but no one plans lighting for a den or game room as if all shadows had to be dispelled. The lamp we use for reading has a different characteristic than the kind used to cast a suitably soft glow on a picture.

Two elements that are essential to the achievement of adequate sound zoning are: 1) loudness control; and 2) area control. Solutions to both are, in houses to be built, largely a matter of informed forethought in design and construction, a wise selection of materials and equipment. In existing dwellings, the emphasis falls on proper location of sound facilities, plus the installation and manipulation of materials that either reflect or absorb sound. Some of the latter are not yet available, ready-made, in shapes or sizes suitable for ready application to home problems. But it is a certainty that the ever-increasing need will stimulate their manufacture, especially if awareness of the problem becomes sufficiently widespread to create a demand. —F. R., I. K.

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Sound Control—Part II

By FREDERIC RAMSEY, JR.

THE PRACTICE and perfection of "Sound Control" should be neither expensive nor complicated. Yet, because manufacturers have not yet turned their attention to sound problems and sound zoning, there is at present no basic stock of units available that would prove both flexible and useful in many adaptations. This is all the more remarkable when we consider how many materials have been manufactured with the specific purpose of either reflecting or absorbing sound. It is as if raw-material producers have gone so far as to recognize the problem in commercial situations—office installations, schoolrooms, theatres, etc.—yet stopped short of satisfying the same needs in the home.

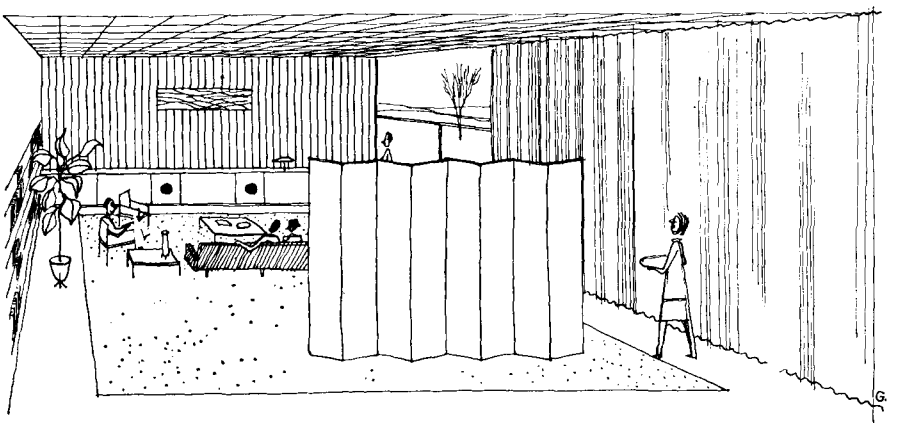

Fig. 1 "A suggested answer—an accordionlike fixture that in simplest form would be no more than a hinged screen."

Is there anything that would work reasonably well, and be reasonably inexpensive? To test out some of my own thinking along these lines, I consulted an architect particularly equipped by practical experience.

Jules Gregory, AIA, had come to my attention because of an unusual and exciting solution he had worked out for an acoustical problem in the rural community of New Jersey where we both live. A recreation area in Lambertville required a bandstand setting that would be low in cost, pleasant in design, and acoustically effective. Gregory's solution has been a free-form, standing wall of cinder block erected at low cost, which now serves as a frame for outdoor musical performances in the recreation area. It has been widely reproduced (see photo) in architectural journals, including one in France. Gregory has also dealt with acoustical problems in designing homes, school buildings, and churches.

The discussion that ensued between Gregory and myself lasted far into the night. We talked about sound in small apartments, sound in suburban developments, sound in country homes. We discussed family problems related to sound, covering some of the points discussed in Part I of this survey. Eventually we felt urged on to the practical.

"Let's start with the certain knowledge that any sound environment can be altered," Gregory suggested. "Close your eyes. Listen to the sound that echoes from these walls. Think of the way sound places you, the individual, in space. The human ear just can't be beat for pinning down environmental factors.

"Now, while you're sitting here and your ears are telling you that you're in a fairly low-ceilinged room with more or less hard, reflecting surfaces not too far from you on all sides, changes *could* be introduced within this space that would fool you completely. These aren't expensive changes that require walls to be moved, ceilings to be lifted or lowered, doors and windows to be relocated."

I MAY interpolate here that while he was talking, it crossed my mind that like a lot of other natural phenomena, sound has certain characteristic patterns of behavior. It can, under certain conditions, be contained or turned away; it can be reflected in much the same form it originally assumed, or it can be muffled. In essence, all sound zoning problems have an *inside* and an *outside*: one wishes to prevent unwanted sound from intruding from an extraneous source, or one wishes to confine the sound to the area where it has been created. Presumably, for the high-fidelity fan, this would be to whatever serves as his music room, or in an apartment, to the particular area of a general service room which he fancies to be his own.

As if reading my mind, Gregory went on: "If we had flexible units that would either absorb or reflect sound, and could move them about in this room, or any other, we could start to alter the sound-dimensions of yours, or anybody else's, room for listening purposes. You could create a sense of big space, or you could pull it in, so you would swear you were in a small anteroom or foyer."

Naturally, I asked, "How?"

"We'd have to assume the existence of a unit that could be introduced to any sound environment, and be sufficiently flexible to be controlled at will by its owner."

THIS gambit called for some passes at the means to accomplish the ends: he got out the drawing materials, and after several tries produced a suggested answer. It was an accordionlike fixture that could be made up in any size or shape, for either a large or a small room. In simplest form, it would be no more than a hinged screen, similar to the one illustrated in drawing 1. But unlike any screen known to us to exist, the surfaces would be separately treated for the purpose they were meant to serve, acoustically. That is, the panels would be "dead" or absorptive on one side, and "live," or reflective on the other. Fully extended, the screen could present a flat uniform surface that would be "live" or "dead" according to the needs of a particular situation. With the panels bunched up, less surface is presented, and it serves its end additionally by presenting an irregular surface that would break up the sound, making it further amenable to control.

Such accordionlike fixtures could be made up in various heights, and dimensions, or in a range of shapes to accord with other decorative considerations. Two or more could be disposed about the room in positions established by trial-and-error to accomplish the desired results. Being light and easily handled, they could be stacked and stored away wherever there is an acute space problem. (Indeed, it seems to me that recording engineers have hit upon the same basic idea to control sound in a studio, and point it toward the microphone

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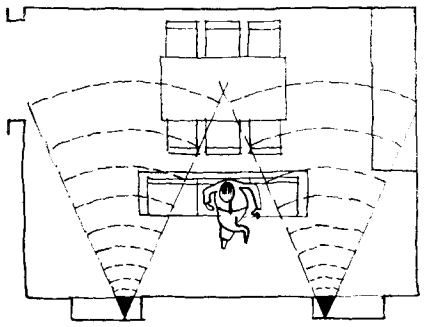


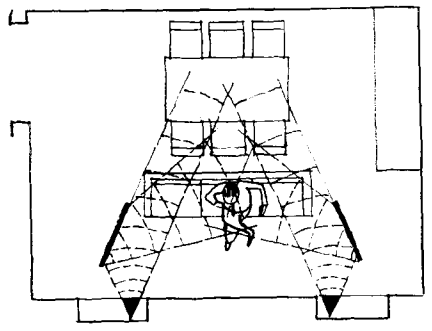
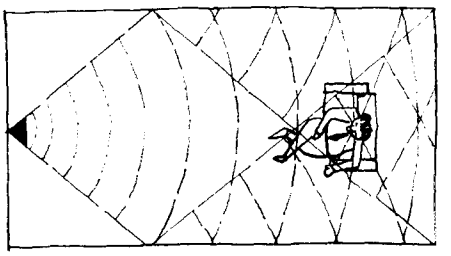
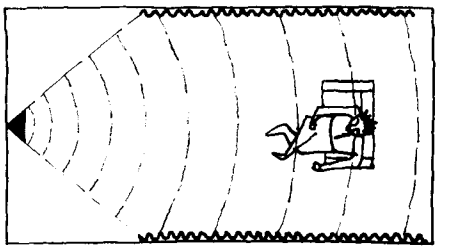


Fig. 2 (left). In this stereo setup, sound is diffused all around the listener. By the use of reflecting screens (below) it is focused where it is wanted. Fig. 3 (right). In an oblong situation, sound which is criss-crossed by reflections from a flat surface would be evenly distributed when reflected (below) by an acoustical screen.





G.

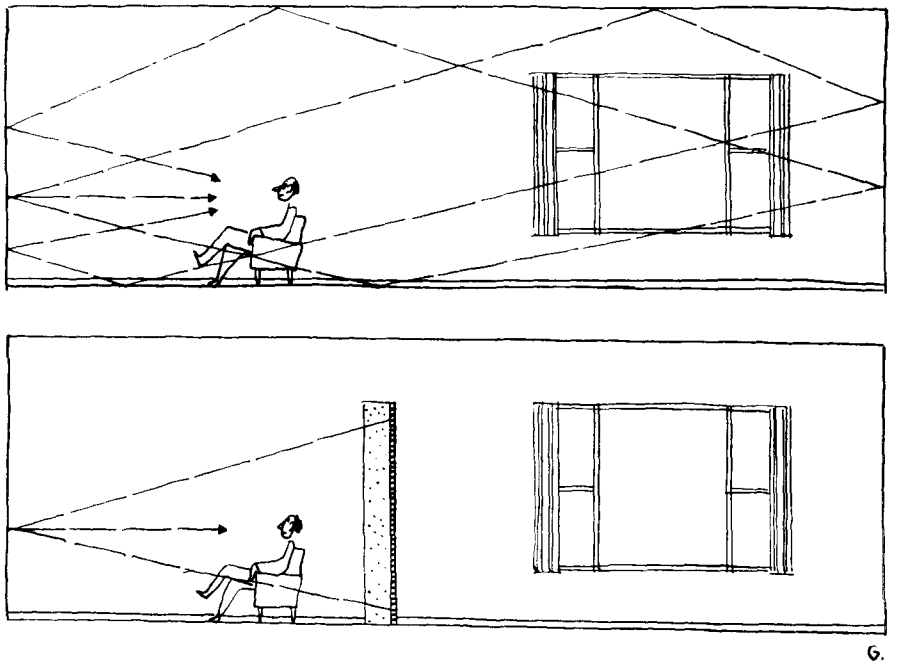
before, or above, a solo singer or instrumentalist, to recall some sessions I have observed. Only these, designed for a particular purpose, are simple beaverboard—the same on both sides. If it is good enough to serve a useful purpose in the making of records, why not take advantage of an improved design for the reproduction of them?)

Such an application would enable any home owner or apartment dweller to create a new sound environment or change an old one at will. In any case it would be his own. Builders and renters themselves might investigate the possibility of making them available to tenants, thus overcoming increasing objections (cited in a *New York Times* article of May 31, 1959) to walls which "seem to have been designed to transmit rather than to resist sound." These units would lend themselves to decorative treatment, for absorptive materials are often manufactured in textures which are pleasant of themselves, and reflective materials which can be colored to suit the surroundings.

If the use of flexible, mobile acoustic screens seems at all fanciful, one has only to consider the number of mobile or semi-mobile units that already figure in home decorating schemes: lamps that come in mammoth forms that extend from floor to ceiling; drapes of every size, texture, color and design which move to include or exclude walls and windows (these, in themselves, can serve useful acoustical purposes under proper utilization); room dividers, especially in the so-called "family" room of contemporary house design, which move about where walls were formerly fixed; and roll-up screens for use in showing home movies. Some of these possess, through accident rather than design, useful acoustic properties. If they were amended in a purposeful way, the gain in utility would be considerable.

With this basic facility as a point of beginning, we might go on to others. Acoustic tile can be used to take the bounce out of an alcove, or to create a false ceiling in a room whose actual one is too harshly reflective. For anyone who might be concerned about the expense of such installations, it might be a consolation to know that the humblest fabrics and materials often provide the most efficient sound dampers. I know of one experimenter who stapled indented papier-mâché egg containers to a flat surface and found they made excellent pacifiers for unwanted reflective surfaces.

If this seems to be a lot of trouble for the man who merely wants to enjoy his record player, the accompanying illustrations should serve as a practical guide to the improved results that can be anticipated in some typical surroundings. After all, one puts up or dismounts a portable bridge set for an evening of cards or makes the arrangements necessary to show color slides or a film. Once acquired, the facilities herein described would hardly take more effort. A pleasant by-product of confining the sound to the area where it is wanted, of damping down the strident overtones and restricting other fast-travelling ones, is that both the records AND the system will sound much better. There will be less urge to give the knob another twist to stimulate "presence," which



G.

Fig. 4. Blocking off the random distribution of sound (above) by the use of a damping surface (below) concentrates it in the listening area.

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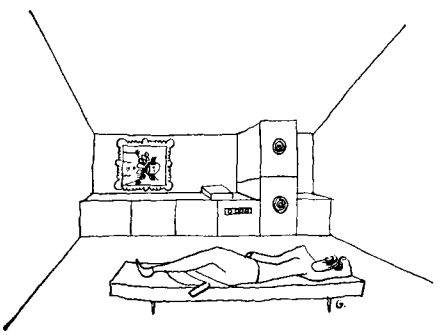
may often mean "unpleasance" for others in the room or apartment, or even a house.

Once these modest arrangements have been made available, some thought might be given to aspects of sound design, which have lagged far behind utility. Anyone who has lived in an apartment house is acquainted with the dismal booming of the audio in a TV, turned up to be audible in another room by someone who isn't even looking at the picture, but is interested in the sound content. The tiny speaker is quickly taxed beyond its capacity, with nasty distortion (at least) and wide-spread irritation to neighbors (at worst). A plug-in speaker that could be placed beside the non-viewing listener would be a social service of the first magnitude by the manufacturer who provided it. For that matter, with remote control devices available for turning sets on and off, it is conceivable that a circuit



Wall-to-wall sound—
even grandfather is upset.

could be designed to power a detached speaker without any connecting wires.

As for the speakers of high-fidelity installations, they, too, could stand some redesign: mobile mountings, for example, to wheel them to the place where wanted while in use, or retired out of sight otherwise. Or like some suspended lamps, mounted on an articulated bracket that made them movable for directional purposes. Needless to say, we are not talking about the corner behemoths of other days, but of the more compact, acoustical-resonance-chamber designs, which are more and more being favored for stereo. Of course, there are other alternatives. Headphones are now being marketed for those who want to take their stereo while others have their silence, too. And, in California, the Ampex Corporation has designed an outhouse (literally) for test purposes, of cement blocks and glass fibre cushioning several feet deep—if a man falls into it, he might disappear from view—in which a cannon could be fired without being heard outside. But it is unlikely that you or I would consider such extremes, while simpler solutions are still untried.

Sound Control: City and Country

	CITY	COUNTRY
ROOM CHARACTERISTICS	Buildings are multi-story, with small rooms, small glass areas, low ceilings, hard smooth surfaces. Apartments broken into irregular floor plan, with dense furniture arrangements; construction generally heavy.	Buildings single or double story; rooms are larger, with large glass areas, high ceilings and often with more soft, broken surfaces. Floor plan more controlled and regular, with open furniture arrangement and light construction of dwelling.
ACOUSTIC PROBLEMS	Floor from floor, apartment from apartment, and building from building (not to mention air shaft) isolation is required. Exterior sounds require to be isolated, or kept exterior. Good room conditions must be arrived at.	In country, reverberation from large glass surfaces is a general problem. Room to room privacy is desirable; sound transmission through walls and windows must be cut down; good room conditions must be established.
ACOUSTIC SOLUTIONS	Materials available for sound zoning and solution of acoustic problems do not break down into city or country categories; they are the same in each case. Their application, however, will vary widely. In the city, larger amounts of absorptive material will need to be applied to smaller surfaces, while in the country, the same materials may be spread more thinly but required to cover more surface. General solutions that apply to each environment are: exterior openings (doors, windows) require to be heavily covered when sound levels are high; floor and ceiling treatments vary with environment, but should never be overlooked if optimum sound zoning is desired; interior openings require to be covered if there is a problem of room-to-room transmission within either country dwelling or city apartment; balance of hard and soft surfaces, perhaps easier to achieve in city with less surface to contend with, must nevertheless be effected in all environments.	

From the Literature of Sound

• • • "If a high-fidelity phonograph radiated a sound power of ten watts uniformly in all directions, at a distance of ten feet the intensity would be about 110db, or just a little less than beating on a steel plate at a distance of two feet."

• • • "The low notes from a hi-fi speaker spread out in all directions, whatever the construction of the speaker, while special precautions must be taken to make the high notes spread. Moreover, if we go around the corner from the speaker, the very high notes will be largely lost."

• • • "Only by proper acoustical treatment and design of . . . offices, apartment buildings, homes and home appliances can we make the most of our work and leisure time."
"Man's World of Sound": John R. Pierce, Edward E. David, Jr. (Doubleday and Co. Inc., Garden City, N. Y., 1958)

• • • "If one makes measurements very near the wall in a highly reverberant room, the sound pressure levels are about 2.5db higher than those obtained by averaging the sound field in the room."

• • • "The physicist or engineer is likely to approach the study of hearing as though he were considering a well-behaved system whose *modus operandi* was well understood. . . . In psychological studies we can also measure, or at least rate, quantities such as just perceptible excitations, just noticeable differences, onset of pain, . . . and so forth. However, the situation is different from that in physics, because there exists almost no theoretical body of knowledge to guide us. . . ."
"Acoustics": Leo L. Beranek (McGraw-Hill Book Company, N. Y., 1954)

• • • ". . . Each person has a hearing acuity which is peculiar to himself. Consequently he learns to interpret the sounds about him with his particular hearing mechanism. The sensation produced by the same piece of music must be different for each person because of these individual variations."

• • • "The intensity which is just sufficient to be heard is called the 'threshold of audibility.' . . . If the intensity is continuously increased it reaches an intensity which stimulates the sensation of feeling . . . called the 'threshold of feeling.' Since intensities higher than this cause pain and injure the hearing mechanism, this threshold of feeling serves as a practical upper intensity limit to sounds which can be sensed by the human ear."
"Speech and Hearing": Harvey Fletcher (D. Van Nostrand Co., N. Y., 1929).

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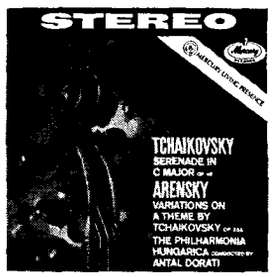

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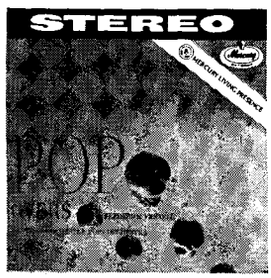

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GRIEG Peer Gynt, Suites 1 and 2; Symphonic Dances; Elegiac Melodies. Hallé Orchestra, Barbirolli. SR 90164

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MOZART Symphony No. 41 ("Jupiter"); Symphony No. 39. London Symphony, Schmidt-Isserstedt. SR 90184

TCHAIKOVSKY March Slav; Francesca da Rimini; Waltz and Polonaise from "Eugen Onegin." Minneapolis Symphony, Dorati. SR 90201

HANDS ACROSS THE SEA. Eastman Wind Ensemble, Fennell. SR 90207

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Recordings in Review

Laredo—"distinctive qualities of musicality, taste, and discrimination."

Prodigy from Bolivia

VIVALDI: *Sonata in A (opus 2, No. 2),* FALLA: *"Nana," "Jota,"* PARADIS: *"Sicilienne,"* WIENIAWSKI: *"Scherzo-Tarantelle,"* BACH-WILHELMJ: *Air on the G String,* PAGANINI: *Caprice No. 13,* DEBUSSY: *"La Fille aux cheveux de lin,"* SARASATE-ZIMBALIST: *"Carmen" fantasy. Jaime Laredo, violin, with Vladimir Sokoloff, piano.* RCA Victor LM 2373, $4.98.

SOUTH AMERICA HAS produced a fair share of fine pianists—Guiomar Novaes, Rosita Renard, Claudio Arrau, Marisa Regules (see page 56) to name a few—but not previously a violinistic talent of the quality of Jaime Laredo, whose introduction to the world of recordings this is. But hardly his introduction to the world of music, for he owns the honor of first prize in the 1959 Queen Elizabeth of Belgium International Music Competition (to cite the name as it appears on the recording), which has launched more than a few others on important careers.

Such an award may mean much or little, depending on the quality of the competition in a particular year, and the kinds of qualifications that appeal to a particular panel of judges. In the case of Laredo, an eighteen-year-old native of Bolivia, the citation tells only part of the story: for as well as possessing the mechanical attributes to be expected of a prize winner in such a competition, he has distinctive qualities of musicality, taste, and discrimination, which can hardly be evaluated on a score sheet but count for much more in the large world of competitive music making.

As the contents of the disc attest, this is primarily a "violinistic" demonstration, but along with a fine sound, well controlled, almost infallible pitch, and a beautifully sustained bow stroke, go a keen and stimulating sense of melodic line, the ability to create mood and atmosphere in such brief pieces as the Paradis "Sicilienne" or the Debussy prelude. Certainly violinists who can do justice to Vivaldi at one extreme and Zimbalist's elaboration of Sarasate's elaboration of Bizet at the other are rare commodities, a category in which Laredo fits snugly.

Two 'Fourths' of Beethoven:

BEETHOVEN: *Concerto No. 4 in G. Leon Fleisher, piano, with the Cleveland Orchestra conducted by George Szell. (With* MOZART: *Concerto No. 25 in C, K. 503).* Epic BC 1025, $5.98. *Emil Gilels, piano, with the Leningrad Philharmonic Orchestra conducted by Kurt Sanderling. (With* SCARLATTI: *Sonatas in A* [*Longo 395*] *and D minor* [*L. 421*]). Monitor MC 2032, $4.98.

IT IS HARDLY a matter of consequence whether Leon Fleisher's Beethoven is "better" than Emil Gilels's, for the time element that makes for a comparative discussion of them is purely coincidental. What is consequential is that Fleisher's grasp of the music as well as of his instrument enables him to mold a result that, for tight musical structure and general shapeliness, any performer of the day should be proud to call his own. If maturity can also be defined as balance, then Fleisher's well-planned combination of the architectural and the emotional is self-evidence of his ever-growing stature in the pianistic community.

Doubtless one could match phrase by phrase to prove that Gilels is a more accomplished pianist than Fleisher, evener in passage-playing, capable of finer gradations of nuance. But there is so much that is fussy and ornate in Gilels's first movement, with extra pauses for emphasis and other rococo impulses (including a cadenza of unidentified authorship which is a monument to bad taste) that enjoyment of pianism for pianism's sake seems a rather paltry pleasure. Gilels is at his best in the slow movement, where his superlative legato and capacity for sustained tone production make a uniquely singing experience of the eloquent melodic line. The more puzzling, then, some of his brusque attacks in the finales. Altogether, the sense of a symphonic entity with the orchestra is more strongly conveyed, through the work as a whole, by Fleisher. I am not so much taken by his Mozart, which tends to be a little dry of sound and cool of sentiment, a condition for which Szell supplies no ameliorating dew or warmth. Very respectable, certainly, but not yet so supple or well-realized as the Beethoven. The two Scarlatti sonatas are much the same as others previously recorded by Gilels: finger-sure and poised, but implacably sober and charmless.

It is worth noting that the Cleveland stereo, excellent as it is, does not surpass the Russian standard by nearly so wide a margin as would have prevailed in two monophonic products of a few years ago. Both the piano and the orchestra are cleanly defined in the concerto, and the USSR solo piano sound is very good by any standard.

Reiner, Rossinian

ROSSINI: *"William Tell," "La Scala di Seta," "Il Signor Bruschino," "Barber of Seville," "La Gazza Ladra," and "La Cenerentola." Fritz Reiner conducting the Chicago Symphony Orchestra.* RCA Victor LSC 2318, $5.98.

THOSE WITH all-embracing memory for phonographic trivia may recall a time when there was an option, in preference, between a Reiner-Pittsburgh Symphony version of the "Signor Bruschino" overture and a Toscanini-NBC Symphony. What is more, there were even some who preferred the first to the second. Why that should have been so is demonstrated at greater length and with even more clarity in this rousing addition to the recorded literature of Rossini.

For one thing, it shows the Chicago Symphony in high-spirited mood and closely disciplined ensemble in a literature with which it has no previous affinity. For another, it testifies to the embracing knowledge and iron-handed authority of Reiner over all the elements involved: the men, the music, and most of all, himself. This applies not only to such expectable elements as the famous crescendi of the "Barber," "Gazza Ladra" or "William Tell" (the names of the others could be substituted at will) but also to the delicacy and balance of the interchanges of strings and woodwinds, flute and clarinet in "Cenerentola," the *col legno* bow taps in

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"Signor Bruschino," the scampering violins in "Scala di Seta," etc.

Indeed, the conclusion is inescapable that where once the orchestras of the country looked for preeminent examples to the East Coast (during the Koussevitzky-Toscanini-Stokowski era), leadership is now centered in the Middle West with Reiner in Chicago and Szell in Cleveland.

The refinement and finesse of these performances can be measured by only one standard, to which allusion has already been made. And even Toscanini never had the benefit of such invigorating reproduction of his orchestra as Reiner has here, for which credit should be properly directed to Musical Director Richard Mohr and Recording Engineer Lewis Layton.

Hoffnung, 1958

The Hoffnung Interplanetary Music Festival. *With John Amis, Malcolm Arnold, Francis Baines, Owen Brannigan, April Cantelo, Edith Coates, John Dobson, Dame Edith Evans, P. Racine Fricker, Gerard Hoffnung, Otakar Kraus, Gloria Lane, Matyas Seiber, and others.* Angel S 35800, $5.98.

DOUBTLESS TO THE 6,000 who crowded London's Festival Hall last November 21 and 22 for the 1958 version of Hoffnung's Follies, this disc will be a continuously hilarious reminder of a continuously hilarious occasion. For those, however, who seek the humor in the record itself, the conclusion must be that there is more to Hoffnung than meets the ear.

When the humor is directly auditory, as in the Schoenbergian takeoff to the words "The end of day is the beginning of night, You can see nothing without a light" (delivered in a portentous *sprechstimme*), or in the inspired choice of the Dolmetsch Ensemble of recorders, reeds and viola da gamba to "play" the finale of Tchaikovsky's 4th symphony (and other characteristic excerpts of that composer's brazen style) the outcome can be decidedly entertaining. But "The Famous Tay Whale" as set to music by Matyas Seiber and delivered by Dame Edith Evans, found this listener a non-participant in the audience laughter. Likewise the lengthy "Let's Fake an Opera" (what might be called a "fake-off" on Britten's "Let's Make an Opera").

After all, a "gag" unveiling of Salome's seven veils which reveals her to be, underneath them all, Fidelio, can hardly be conveyed by a recording, stereo or no. And so it goes.

"Figaro la, Figaro qua"

ANOTHER month, another "Figaro." But by contrast with the Pathé issue of a performance from Aix (reviewed last month), which fills a gap in past history for American consumers, the new one from RCA Victor (LSC 6408, $23.98) carries the history a step forward from the high point of accomplishment at which the late Erich Kleiber left it in his memorable version for London. Indeed, RCA has had the judgment to appropriate some of the best elements of that accomplishment—in the first instance, the incomparable Vienna Philharmonic to play the orchestral score from first to last, also Lisa della Casa as the Countess and Fernando Corena as Dr. Bartolo—while picking and choosing additional elements from other sources.

The best of those choices was the selection, as conductor, of Erich Leinsdorf, whose participation is noted as "courtesy of Capitol Records." "Figaro" is, familiarly, a work for which Leinsdorf has strong sympathies, and about which he has equally strong views. These tend to vigor, crispness, and an avoidance of the sentimental which sometimes creeps into others' conducting, especially in the airs of the Countess, Susanna, and Cherubino. The opportunity the two issues provide for direct comparison suggests this concept may have been (at some distant time) Kleiber-derived, but Leinsdorf has molded the present results according to temperamental inclinations of his own.

Thus, if Kleiber, in the late years of his life, had developed a subtlety and finesse (in the treatment of dialogue particularly) which is matched in no other version, Leinsdorf "sings" the music incessantly, which has its own virtues. There is a mounting sense of this after his first act, which pursues a rather erratic course because of the amount of harpsichord-accompanied recitative (in which his performers are not too adept) it contains, a rather kittenish Susanna by Roberta Peters, and unduly mannered vocal work by Sandra Warfield as Marcellina and Gabor Carelli as Basilio.

However, the performance mounts in interest even as the work itself does, with a compelling climax to each following act in the spirited treatment of the marvelous ensembles with which they conclude. Here the match of voices is extraordinary, with Giorgio Tozzi a more supple sound for the music of Figaro than his opposite number in the London (Cesare Siepi), George London vastly superior to Alfred Poell in providing sonorous low

The Vienna Philharmonic—"The same peerless orchestra and the same recording site." Leinsdorf conducting in the Sofiensaele.

tones for the Count, and Miss Peters admirably adept in sharing the high line with della Casa. It should be mentioned that Rosalind Elias sings the music of Cherubino with fine control of her endearing sound. She has a lively understanding of the impetuosity in "Non so più," likewise the youthful ardor of "Voi che sapete." In her "Porgi amor" and "Dove sono" della Casa shows that she has added, even, to the discrimination and taste of her accomplishments in the London issue.

Comparison of the tonal values in the two performances is facilitated by two things: use of the same peerless orchestra and the same recording site (the Sofiensaele, whose use for opera London pioneered in its "Figaro"). Even so, the newer issue has an added ring and evenness of sound in its stereo, indicating the progress that has been made in this technique since London employed it, in a somewhat improvised way, for the Kleiber version.

Probably a choice between the two will rest, for some, on a preference in individual singers (Gueden-Siepi-Danco-della Casa-Corena in the London, Peters-Tozzi-Elias-London-della Casa-Corena in the RCA), but the purchaser is assured of a truly Mozartian "Figaro" in either case. It would be a fortunate operatic public, indeed, to have the privilege of arguing superiority between two performances of this quality on alternate weeks!

—IRVING KOLODIN.

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Recordings Reports I: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Beethoven: Symphony No. 6 ("Pastoral"). Pierre Monteux conducting the Vienna Philharmonic. RCA Victor LSC 2316, $5.98.	Beethoven's countryside, as Monteux sees it, is a serene and contemplative place, through which he pursues a leisurely stroll without undue apprehension even about the storm itself. These views are transformed into a beautiful pattern of sound by the distinctive choirs of the Vienna orchestra, especially in the later sections in which its rich-toned low brass provide an unusually solid foundation. But, to this ear, amiability and charm never overflow into eloquence in this partnership.
Brahms: Concerto No. 2 in B flat. Artur Rubinstein, piano, with orchestra conducted by Josef Krips. RCA Victor LSC 2296, $5.98.	As version No. 3 in Rubinstein's personal phonographic history with this work, it is mainly interesting for the greater detail and increased fidelity of sound (in stereo, particularly) it affords of a conception long familiar and widely admired. In absolute terms (without reference to his previous collaborators, Coates and Munch) it seems to me that Krips doesn't develop the animation or drive to extend Rubinstein beyond "comfortable" tempi to the utmost of which he is capable (as, for example, Reiner does in their version of the D minor).
Franck: "Symphonic Variations," D'Indy: Symphony on a French Mountain Air. Robert Casadesus, piano, with the Philadelphia Orchestra conducted by Eugene Ormandy. Columbia MS 6070, $5.98.	Neither of these scores is one in which the noisier instruments—brass, timpani, or battery in general—are of primary importance, but that is the way they are "played" (in the sense of being deployed, rather than performed upon). Consequently we are constantly being distracted from the main stream of the music by some superficial sound detail bobbing on the surface and disturbing its even flow. This is especially so in the D'Indy, an introspective, non-demonstrative work which is misguidedly transformed into a stereo showpiece. The Franck fares substantially better, though even here more bounce and less bang would be desirable.
Glazounow: Symphony No. 4. Balakirev: Overture on Russian Folk Themes. Hans Schweiger conducting the Kansas City Symphony. Urania USD 1031, $5.95.	It is a temptation to say that there is as much music in Balakirev's compact overture as there is in Glazounow's lengthy symphony, but even that statement would be subject to qualification. The themes to which he is partial have also been utilized by Tchaikovsky and Stravinsky, with rather more point. As for the Glazounow, it looks like, sounds like, even feels like, a symphony, but the musical thoughts are fourth-rate (assuming Beethoven, Haydn, and Mozart to be in the first category, Brahms in the second, Dvořák and others in the third). Schweiger and his orchestra make a vigorous effort on behalf of each, and the stereo is good.
Grieg: "Wedding Day at Troldhaugen," "Cow Keeper's Tune," "Country Dance," "Heart Wounds," and "The Last Spring." Sibelius: "Finlandia," "King Christian" suite, etc. Charles Mackerras conducting. RCA Victor LSC 2336, $5.98.	This is a promising venture into the concert repertory by Charles Mackerras, best known for his editing of Gilbert and Sullivan music into the ballet titled "Pineapple Poll." In the works of both composers Mackerras shows a suitable range from delicacy to strength, and in "Finlandia," genuine power. What is as yet lacking in his conducting is a sufficient definition among the fine values in between: transitions tend to be a little rough, with more mezzo forte playing than befits artistic results. The Sibelius selections also include "Valse Triste" and the "Entr'acte" from his "Pelleas" music. An English orchestra dubbed "London Proms Symphony" performs well in a stereo sound of large frame.
Haydn: Concerto in E flat, Mozart: Concerto in D (K.314), Schumann: Adagio and Allegro. Orchestra of the Suisse Romande conducted by Ernest Ansermet, with Paolo Longinotti, trumpet, André Pepin, flute, and Edmond Leloir, horn. London CS 6091, $4.98.	An interesting display of ability by first-chair men of the Suisse Romande orchestra, this disc also shows the kind of individuality in execution to be expected from an orchestra with its conglomerate character. The most gratifying results are achieved by Leloir in his well-phrased performance of the Schumann music for horn (orchestrated by Ansermet). The others are more efficient than expressive, with Longinotti producing a rather too-brilliant sound for the Haydn (by comparison with such other interpreters as the English Eskdale or the Austrian Wobisch), and Pepin rather below the level achieved by the American Elaine Shaffer (see below).
Lalo: Concerto. Franck: "Variations Symphoniques." Orazio Frugoni, piano, with Michael Gielen conducting the orchestra of the Vienna Volksoper. Vox STPL 511220, $5.95.	Frugoni's investigation of forgotten pianistic properties is as commendably adventurous here as in other instances, if less productive of interesting results. Lalo's personality is barely perceptible in this pale reflection of traits better known in the works of Franck, Saint-Saëns, etc. In addition, the pianistic writing is of limited scope, the orchestra not well used. Frugoni's scholarship and taste are better employed in the Franck "Variations." The orchestra is only fair.
Mozart: Concertos in G (K.313) and D (K.314), Andante in C (K.315). Elaine Shaffer, flute, with Efrem Kurtz conducting the Philharmonia. Capitol G 7135, $4.98.	Here is that rare recorded enterprise: one for which there need be nothing but praise, either in choice of repertory, the combination of them on the disc, or the generous addenda of the little-known Andante as encore for the two concerti. The superior workmanship of the American-born Miss Shaffer and the closely integrated orchestral performances of the excellent Philharmonia personnel are balanced by well-proportioned cadenzas (thoughtfully given label credit to "Reizenstein," though whether this is the German-born composer Franz Reizenstein who has lived in England since 1934 is not spelled out). The present issue is beautifully balanced monophonic.
Prokofiev: Symphony No. 5, opus 100. Jean Martinon conducting the Paris Conservatoire Orchestra. RCA Victor LSC 2272, $5.98.	Unquestionably Martinon has a thorough understanding of this work, if one subtly colored by two factors: his own conception of orchestral tone and the special characteristics of the French orchestra he conducts. Strings and woodwinds tend to be thinner, less resonant than those of English or American performers, depriving the work of some values wanted. It may seem extreme to invoke such considerations, but Prokofiev's conception is so much related to matters of lightness and density, detail and mass that the thinness of sound in Martinon's version changes the total effect.
Rimsky-Korsakov: "Scheherazade." Leonard Bernstein conducting the New York Philharmonic. Columbia MS 6069, $5.98.	Many of Bernstein's virtues are embodied in this performance: energy, dramatic power, ability to control a climax, insistence on a higher standard of orchestral execution than has prevailed with the Philharmonic for some time past. But there are also disaffecting shortcomings: a garish concept of suitable sound for "Scheherazade," some disputable latitude in the treatment of Rimsky's markings. Most surprising is his indulgence of John Corigliano's smeary slides and "sensuous" phrasing of the solo violin passages. The dimensions of the stereo sound are imposing.
Rosetti: Concerto in E flat. Knud and Hans Sørensen, French horns. Dittersdorf: Concerto in D. Erik Moseholm, double bass, and Knud Frederiksen, viola. Both with Newell Jenkins conducting the Copenhagen Symphony. Haydn Society HS 9052, $4.98.	With a few minor alterations (in the way of off-key notes), Rosetti's work might serve as a straightfaced counterpart to Mozart's "Musikalischer Spass," for it has much the same instrumental colors and a comparable tendency to mark time, musically, without getting anywhere. However, there can be no quibble with the performance, which is security itself, and faultlessly reproduced. The Dittersdorf is actually a symphony in which the double bass and violin have concertante parts, with some moments of uncommon charm, especially in the trio of the menuetto, in which the two "soloists" are melodically paired. —Irving Kolodin.

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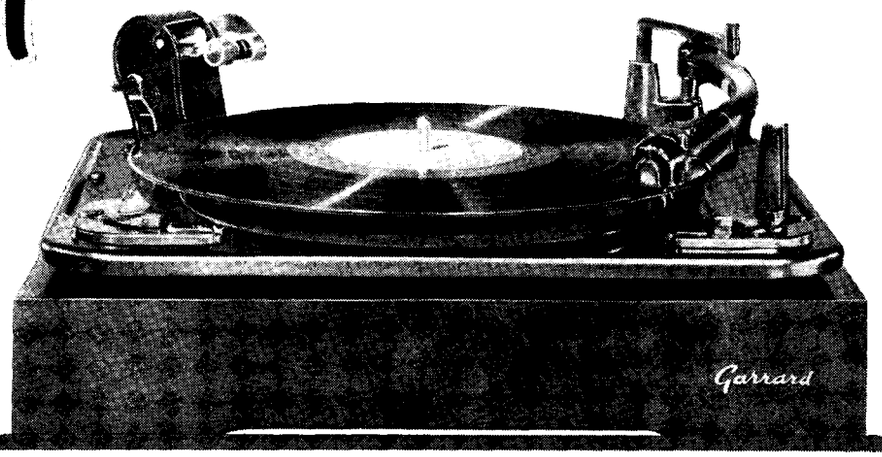

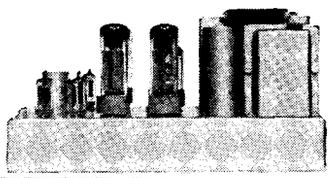

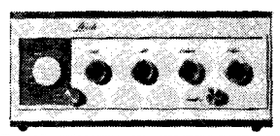

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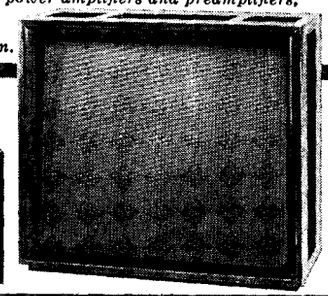

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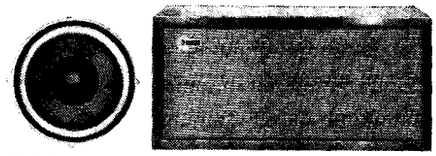

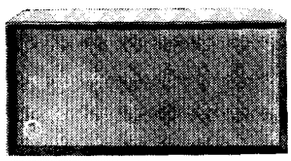

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Recordings Reports II: Miscellaneous LPs

WORK, PERFORMER, DATA	REPORT
Antheil: "Ballet Mécanique," Chávez: "Toccata," Hovhaness: "October Mountain," and LoPresti: "Sketch." Robert Craft and Paul Price conducting percussion ensembles. Urania USD 1034, $5.95.	Assuming that this is a faithful reproduction of Antheil's final intentions (he revised the 1924 creation in 1954), it amounts to no more than a windy bore, its shock value long since mitigated, its "musical" content nil. There is much more fantasy in the Hovhaness and a poetic use of means in the Chávez. LoPresti's "Sketch" doesn't seem to me sufficiently worked out to merit a comment. The performances (Price is responsible for all save Antheil) and recording are uniformly good.
Bach-Vivaldi: Concertos in D minor, A minor and C major. Robert Noehren, organ. Urania USD 1018, $5.95.	Considering the repetitious projects undertaken by one company aping another, it would seem overdue for someone to present, in comparative sequence, Vivaldi's original works and the forms in which they have come to be known through Bach's transcriptions. The present trio (utilizing works identifiable as Vivaldi's Opus 3, Nos. 8 and 11, and No. 5 of Book II, Op. 7) are of high credit to both creator and adapter. The bright, well-sounding organ of the Trinity Evangelical Lutheran Church of Cleveland yields an inspiriting reality to stereo, but Noehren's performances tend to be stiffly methodical, insufficiently inflected.
Borodín: "Air de Prince Igor," and twelve other arias by Massenet, Rabaud, Offenbach, Adam, Verdi, and Berlioz. Michel Dens, baritone, with orchestra of the Paris Opéra conducted by Pierre Dervaux. Pathé DTX 217, $5.95.	The good repute earned by Michel Dens in some of the recent opéra-comique issues on Pathé (especially "Pays du Sourire") is not augmented by this embracing collection of baritone airs sung with rather dry sound and no particular dramatic emphasis. Dens is much the best in his excerpts from French operas: "Alexandrie" (Thaïs"), "Vision fugitive" ("Hérodiade"), "Air de la Caravane" ("Marouf"), "Arioso" ("Le Roi de Lahore"), "Scintille, diamant" ("Contes d'Hoffmann"). "Dans le sommeil, l'amour" (Si j'étais Roi"), "Chanson Bacchique" ("Hamlet"), and "Sérénade de Méphistophélès" ("Damnation de Faust"), which have style and authority if no vocal plush. His efforts with Iago's Credo ("Otello"), "Di Provenza" ("Traviata"), "Il balen" ("Trovatore") and "Eri tu" ("Ballo in Maschera") would be of interest only to those curious to hear these Verdian airs sung in French.
Brahms: Quintet in F minor. Eva Bernathová, piano, with the Janácek Quartet. Deutsche Grammophon, DGS 712002, $5.98.	Among the elements to admire in this performance are a completely compatible view of the work by all the performers, plus technical skill and musical sophistication in ample measure. What I find lacking for a thoroughgoing recommendation is sufficient weight in Miss Bernathová's tonal production to give Brahms's writing the breadth and range of dynamic force it requires. Also, I question the players' treatment of the rhythmic figure at the beginning of movement II and the static tempo they prefer. The stereo is of much benefit in keeping all the lines defined.
Handel: "But who may abide the day of his coming" and "How beautiful are the feet" ("Messiah"), "Their land brought forth frogs" and "Thou shalt bring them in" ("Israel in Egypt"), etc. Russell Oberlin, counter-tenor, with orchestra conducted by Thomas Dunn. Decca 79407, $5.98.	Oberlin's elegant art is one of the notable additions to the list of American interpretative resources developed since the war, and it is a pleasure to share his enthusiasm not only for the items listed but also for the excerpts from "Rodelinda," "Radamisto" and "Muzio Scevola" which complete the two sides. However he is sometimes hard-pressed to make the dramatic effect the composer intended, especially in "For He is like the refiner's fire" in the first "Messiah" air and the vivid "Vivi, tiranno" from "Rodelinda." The other titles are "Oh dolce nome" ("Muzio Scevola"), "Dove sei" ("Rodelinda"), and "Ombra cara" ("Radamisto"). The sound also tends to monotony when heard at length without other vocal contrast. The well directed orchestra and Albert Fuller's harpsichord are finely reproduced.
Handel: Concerti Grossi Opus 6 Nos. 4, 9, and 10. I Musici. Epic BC 1030, $5.98.	This is about the first in a lengthy sequence of recordings by I Musici which prompts indifference rather than enthusiasm. Whether it is the smallish total number of players (a dozen) or their limited sense of the appropriate style, none of the works has the gusto, stride or richness of sound desirable in Handel. The standard of execution is familiarly high, but the bows tend to glide over the strings rather than digging in, the whole effort too soft in outline.
Massenet: "Manon" excerpts. Ninon Vallin, soprano, with Miguel Villabella, tenor. Pathé PCX 5002, $5.95.	Ninon Vallin may not have been the greatest of Manons (even of her own time) but no other singer is represented by so convincing a sampling of beautifully sung, artfully characterized episodes. Here is a Manon one would go miles to hear as well as see, with a perfection of musical detail and textual articulation rarely heard in French operatic interpretation today. For those who may have the prior Vallin collection of Massenet on Decca DL 9566 (now withdrawn) it may be noted that the present issue goes beyond "Je suis encore tout étourdie," "Voyons, Manon," "Adieu, notre petite table," and "Obéissons quand leur voix appelle" to include two duets with Villabella (acceptable enough in ensembles if not in his "Le Rêve") likewise "Suis-je gentille ainsi" and "A nous les amours et les roses." The originals of the early '30s have been converted into listenable LP tracks.
Mendelssohn: Octet, op. 20. Sinfonia, op. 9. Arthur Winograd conducting a string orchestra. MGM E 3668, $3.98.	Winograd uses an edition of his own which tends to fill in some tonal apertures in the usual elaboration of Mendelssohn's eight part creation, and the performance of the fast movement is energetic and direct. However he lacks the command of nuance for the slow movement (in terms of existing competition). The lively sinfonia (of 1823, when Mendelssohn was fourteen) is rather roughly handled by Winograd. The reproduced string sound tends to be dry and coarse, perhaps because of a "dead" studio.
Schubert: Trio in B Flat (op. 99). David Oistrakh Trio. Angel S 35713, $5.98.	The designation of the performing group may serve a useful purpose for indexing, but it should not be taken as an index to the values in the performance itself. Sviatoslav Knushevitzky, 'cello, and Lev Oborin, piano, are as pervasive a part of the ensemble as the celebrated violinist in a performance that is all flair and artistry. In a sequence embracing Cortot-Thibaud-Casals, Hess-D'Aranyi-Salmond and Rubinstein-Heifetz-Feuermann, this latest is equal to any, warmly lyrical and yet powerfully organized. The totality of sound in the stereo is formidable.
Vivaldi: Concerti in C (P. 78, 79). Jean-Pierre Rampal, piccolo, with strings directed by Jean-François Paillard. Biscogli: Concerto in D. Pierre Pierlot, oboe, Ludovic Vaillant, trumpet, and Paul Hongne, bassoon, with ensemble directed by Paillard. Westminster XWN 18834, $4.98.	Treacherous as the piccolo is for solo purposes, it becomes docility itself in the skilled hands of Rampal, who applies all the arts associated with his high rank as flutist. Both works have their share of interest, but the limited range and tonal colorations of the instrument take their toll of attention. No data whatsoever exists on Biscogli, whose work, Paillard hazards in his informative annotation, dates from 1750-1775. It has some suggestions of early Haydn, without developing any such compositional personality. The performance throughout is of high facture and sensitivity, the reproduction uncommonly bright and cleanly defined. —I. K.

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LISZT: Harmonies du soir • SCHUBERT: Moment Musical in C Major, Op. 94, No. 1; Impromptu in E-flat Major, Op. 90, No. 2; Impromptu in A-flat Major, Op. 90, No. 4—Sviatoslav Richter, Piano. ML 5396

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Bernstein and the New York Philharmonic in Moscow

Bernstein addressing the audience: "About this piece by Ives. It is a very strange little piece, only four and a half minutes long, but it is a historic piece. It is a piece of 'accidental' music . . . in this sense—that there are several musics, different pieces of music happening at the same time, not exactly but approximately." (Anatole Heller, right, translates during a concert in the Great Hall of the Tchaikovsky Conservatory.)

The Philharmonic brass section is joined by a pair of Soviet brass players (right) for Stravinsky's "Le Sacre du Printemps," described by Bernstein as "a very Russian piece, written in 1913, which created a revolution in the whole world of music . . . On that great day in Paris, when Nijinsky danced the ballet, people were so excited and had such different opinions that they . . . came to blows."

Bernstein holds a photo of conductor Artur Nikisch given to him by one of a group of Russian enthusiasts. He referred to him as "my musical grandfather" with Serge Koussevitzky as the connecting link.

Bernstein is greeted by Soviet composer Aram Khachaturian (right) who wrote in *Izvestia*: "This orchestra consists of marvelous musicians, many of whom surely are great artists. At the same time their ensemble is wonderful. The timing of the orchestra is faultless: listeners are captivated by the purity of intonation and the beauty of tone of the solo instruments." At right is Bolshoi ballerina Maya Plisetskaya. (All photographs by Don Hunston, Columbia Records.)

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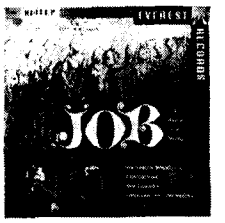
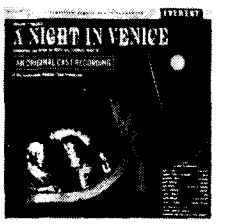


Vaughan Williams: Job — A Masque for Dancing. A modern masterpiece; brilliantly performed. Sir Adrian Boult, the London Philharmonic.
LPBR-6019 SDBR-3019

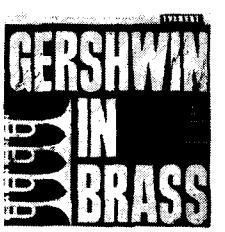
Copland: Billy the Kid (Suite); Statements for Orchestra. Aaron Copland conducting the London Symphony Orchestra.
LPBR-6015 SDBR-3015

Tchaikovsky: Francesca da Rimini; Hamlet Overture. Glowing performances. Leopold Stokowski, the Stadium Symphony Orch. of N. Y.
LPBR-6011 SDBR-3011



Johann Strauss: "A Night in Venice." Original Cast recording of Mike Todd's colorful Jones Beach production. Thomas Martin, conductor.
LPBR-6028 SDBR-3028

Let's Dance Aboard the S.S. United States. Latin rhythms — adventure. "Brazil," "Lazzarella" and others. Alfred Menconi, conductor.
LPBR-5049 SDBR-1049



Gershwin in Brass — a spectacular gathering of the finest brassmen in the country. "American in Paris," etc. Jack Saunders, conductor.
LPBR-5047 SDBR-1047

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Hide and Seek

By JAN HOLCMAN

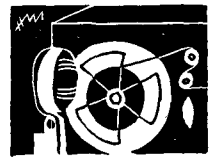
IN SOME complex piano works like the dramatic Sonata of Liszt, the average reading fails to bring out certain hidden values. The performance drags. The audience grows restive. The performer begins to wonder. Yet, he seldom realizes that, in addition to his faithful rendition and careful preparation of each section, the Sonata demands a full penetration of its architectural form along with the gradual development of its contrasting elements. Even a talented pianist like Marisa Regules (*Counterpoint* CPT 570, $4.98) does not fully unfold for us the inner message of this esoteric work, her fingers being more flexible than her imagination. Her artistic concepts are not quite convincing (exposition); her physical power is not always sustained (climaxes); her coloration tends to be monochromatic (fugato). In the recitatives, however, which Miss Regules approaches with resonant serenity and understanding, she is most communicative.

Miss Regules's fluent reading of Chopin's Sonata in B-minor, on the reverse side, suffers from similar esthetic shortcomings, despite a pleasant tone, balanced technique, and refreshing temperament. Her transitions from one section to another detract somewhat from the unity of the work (third movement). Not that her long phrases are actually sectionalized; they seem to be casually connected into one unit, occasionally creating the impression that the artist devoted too much time to practicing the piece in episodes. Furthermore, some pedal-free rests are taken too literally. Also distracting is her overamplified left hand in the Scherzo, which otherwise could have been a delight.

Occasionally, a new recording may introduce a rewarding performance of a work already recorded by other eminent artists. To an extent, Gary Graffman's reading of Chopin's four ballades belongs to this category (RCA Victor LM-2304, $4.98). Among complete sets, those by Casadesus and Arrau still seem superior. But in the Second Ballade, Graffman may be preferred to many and by many a pianist. Throughout, the listener can hear some admirable legato passages, followed by agitated sections which suit Graffman's tempestuous if a bit undisciplined temperament. He is expressive; he also can be poetic.

A mild criticism is evoked by his reading of the Ballade in F-minor. Favoring abundant tone, Graffman sometimes forgets himself and carries his massive touch too far. Like most virtuosos, he has not been able to solve the problem posed by the troublesome repetition of Chopin's theme, which appears and reappears so often that it would take a Kreisler to make its last appearance bearable. The rest of the ballade is most satisfactory. The inclusion of Andante Spianato and Polonaise on this disc turns out to be, however, less fortunate. The gracious deviations of the basic dance-beat in the left hand demand a much stronger rhythmic control. Either way, it is hard to listen to almost any version of this work after hearing the superb readings by Horowitz, Rubinstein, or Hofmann, still listed in LP catalogues. All of them together, and perhaps one by himself, display aristocratic elegance, crystalline precision, and poetic declamation interspersed with an illuminating nuance and powerful octaves.

Speaking of octaves, many of them explode throughout Cziffra's recording of Liszt selections. In this respect the works sound almost distinguished, but Liszt seems to affect Cziffra as a flame attracts a moth. In the episodic Spanish Rhapsody the pianist reveals nothing new, while some of the obvious is consumed in the fire of his virtuosity, doubled chords being rendered in short, spasmodic snatches, not sonorous enough but indeed loud. Even his brilliant finger technique is not quite capable of producing here the intended *jota* effects. The Mephisto Waltz is also sectionalized, but what imposing playing in some of these sec-



tions! The pompous "Galop Chromatique" would better be laid to rest quietly in archives of justly forgotten pieces, while more promising impressions are provided by Cziffra's "Gnomenreigen" and the "Valse Oubliée," where he demonstrates an ensemble of fine features (Angel 35528, $4.98).

Quite an unusual discovery awaits the listener with Cziffra's exquisite recording of classical pieces containing a few old masters, a little known Polonaise by Beethoven, and Mozart's Sonata, K.310. Here Cziffra is revealed as a new artist (Angel 35611, $4.98). The Sonata's last movement is played with calm grace, accuracy, and tact. In the evocative second movement, he takes a very slow pace—the usual choice of advanced technicians who, paradoxically, approach Andantes and Adagios slower than other pianists. In the Beethoven and Hummel, Cziffra further displays a splendid discipline and moderation. His acute sense of style and intricate finger work merge harmoniously. The sound is superior. Finally, Scarlatti's seldom performed Longo 449 radiates a gallant charm of delicately stylized rococo patterns, the embellished texture reflecting here Cziffra's fascinating precision.

And—the Richter. Prokofiev dedicated his 9th Sonata to Richter, who, in turn, could have dedicated his magnificent reading of this work to the memory of the composer (*Monitor* MC 2034, $4.98). Rendered with clairvoyant insight and uncommon assurance, the work is presented in a series of astonishing *fff* episodes alternating with a mystical *ppp*, resounding in the tranquil third movement. The dynamic range is here extended by the artist to a point which leaves the hi-fi engineer jobless. Richter's technical resources enable him to express himself in transcendental terms, yet he uses his technique with discretion. Along with the Prokofiev, Richter brings a monumental reading of Tchaikovsky's Sonata Op. 37, already available in an authoritative version by Nadia Reisenberg. But it is only through Richter that we realize how much potential is hidden between the lines. Even to those who know the Sonata well, the work is presented in entirely new perspectives. Richter focuses our attention on rich, dynamic landscapes, drenched in a storm of symphonic chords and spotted with nostalgic, rainbow solos. The second movement discloses distant, pastoral views while the Scherzo ends with a fantastically rendered ethereal coda in *ppppp*.

After listening to Richter, some pianists may feel intoxicated, others discouraged. Who else can attempt such a performance of a neglected Tchaikovsky Sonata? But there is a less defeatist point of view. Had we had *only* Hofmanns, Lhevinnes, and Michelangelis, we would soon become satiated. As things stand now, the less accomplished performers find their public as well. They also help us—by the magic of contrast—to appreciate their superior colleagues even more. Briefly, all the pianists mentioned here have their place in the menu and may be recommended as follows: Miss Regules for an appetizer, Graffman and Cziffra for the *entrée*, and Richter for the dessert. Good appetite.

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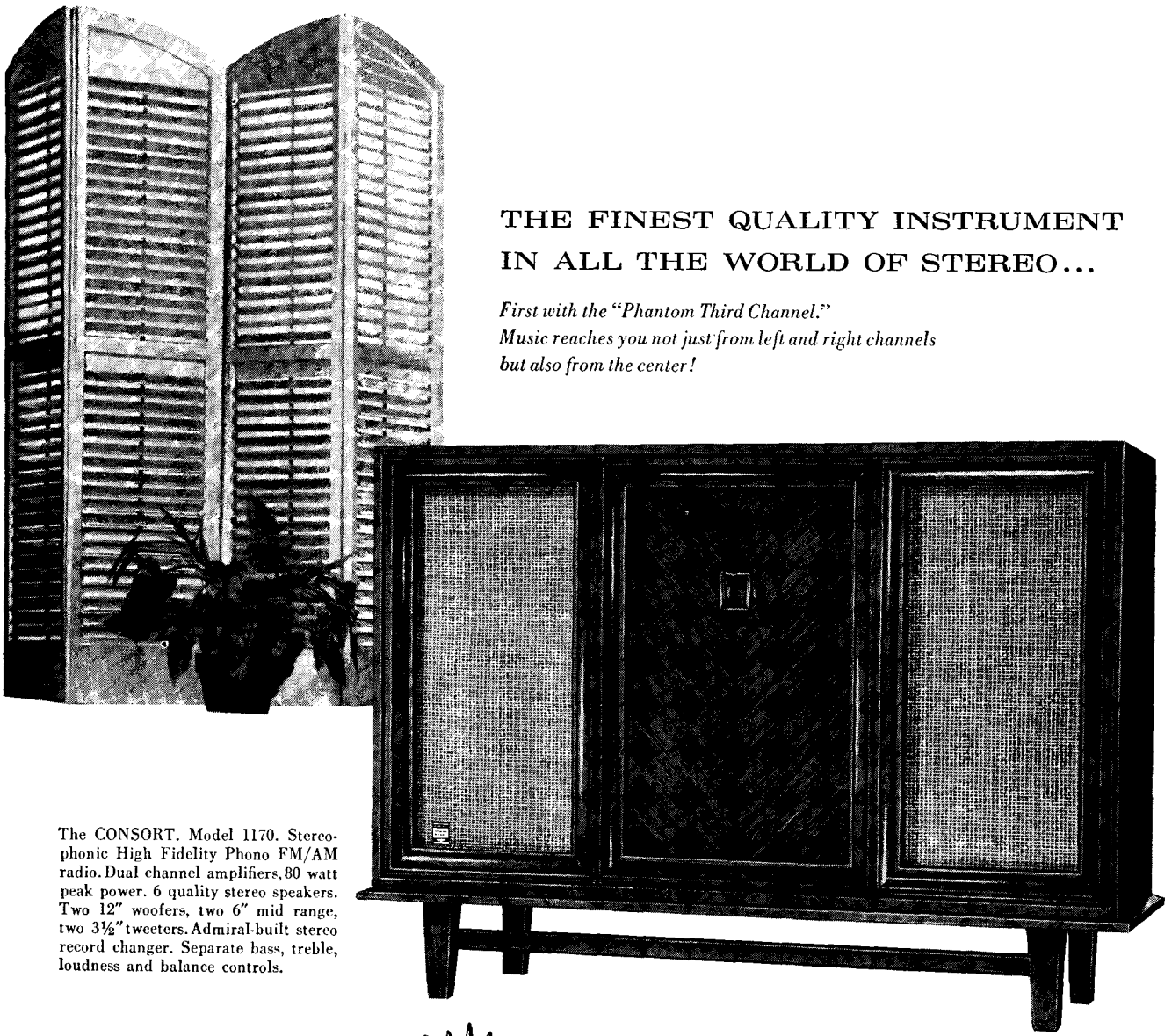

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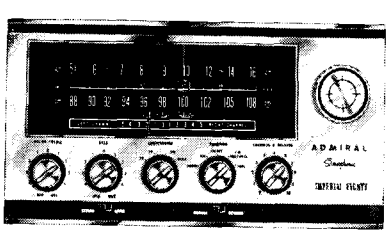

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STEREO CHECKLIST

THOSE who regard the Schwann Record Catalogue as a kind of Baedeker to the troubled terrain of LP will note two occurrences in this month's issue (September 1959) marking new milestones. First is the completion of a decade of publication that began in October 1949 with a modest listing of 674 recordings on eleven labels. The current catalogue lists about 25,000 recordings on 450 labels, and it is estimated that another 15,000 have come and gone in the period indicated.

A second occurrence of magnitude is the inclusion, for the first time, of stereo listings in the general catalogue of available LPs. That is to say, whereas until this time, the stereo catalogue has been sufficiently small and restricted to constitute an entity by itself, it is gradually expanding to dimensions that can be measured in terms of the total LP production. As a practical convenience it enables the user to observe at a glance which versions also exist in stereo.

The following compilation is based on the contents of the August 1959 Schwann. It can be supplemented by items commended in the current issue of RECORDINGS. As in all such listings published in these pages, the tripartite measurement applies: the technical and artistic qualifications of the performance as well as the skill with which it is reproduced.

ORCHESTRAL

BACH, J. S.: Brandenburg Concerti (complete), Musical Offering, Suite No. 3. *Münchinger, Stuttgart Chamber Orchestra.* 3 London CSA 2301.
Concerto No. 5 in F minor for harpsichord. *Gould, piano; Golschmann, Columbia Sym.* Columbia MS 6017.
Concerto in C for 2 harpsichords. *Haskil, Anda, pianos; Galliera, Philharmonia.* Angel S 35380.
Toccata and Fugue in D minor. *Stokowski, Symphony Orch.* Capitol SP 8399.

BARTÓK, BÉLA: Concerto for Orchestra (1944). *Reiner, Chicago Symphony.* Victor LSC-1934.

BEETHOVEN, LUDWIG VAN: Concerto No. 3 in C minor. *Firkusny, piano; Susskind, Philharmonia.* Capitol SP-8468.
Concerto No. 4 in G. *Backhaus, piano; Schmidt-Isserstedt, Vienna Phil.* London CS-6054.
Concerto No. 5 in E flat. *Rubinstein, piano; Krips, Symphony of the Air.* Victor LSC-2124.
Concerto in C for violin, cello, and piano. *Oistrakh, Knushevitzky, Oborin; Sargent, Philharmonia.* Angel S 35697.
Ruins of Athens: Incidental Music, op. 113. Symphony No. 2. *Beecham, Choral Society, Royal Philharmonic.* Angel S-35509.
Symphony No. 4 in B flat. *Walter, Columbia Symphony.* Columbia MS-6055.
Symphony No. 6 in F. *Walter, Columbia Symphony.* Columbia MS-6012.
Symphony No. 7 in A. *Cantelli, Philharmonia.* Angel S 35620.
Symphony No. 9 in D minor. *Löv-berg, Ludwig, Kmentt, Hotter; Klemperer, Philharmonia.* 2 Angel S-3577-B.

BERLIOZ, HECTOR: Harold in Italy. *Primrose, viola; Munch, Boston Sym. Orch.* Victor LSC-2228.
Overtures: Cellini, Franc-Juges, Roman Carnival, Waverley. *Boult, Philharmonic Promenade Orch.* Westminster 14008.

BIZET, GEORGES: Carmen Suite. *Ansermet, Suisse Romande.* London CS-6062.
Jeux d'Enfants. *Giulini, Philharmonia Orch.* Angel S 35462.

BRAHMS, JOHANNES: Concerto No. 1 in D minor. *Fleisher, piano; Szell, Cleveland Orch.* Epic BC 1003.
Concerto No. 2 in B flat. *Gilels, piano; Reiner, Chicago Sym.* Victor LSC-2219.
Concerto in D. *Heifetz, violin; Reiner, Chicago Sym.* Victor LSC-1903.
Concerto in A minor for violin and cello. *Oistrakh, Fournier; Galliera, Philharmonia Orch.* Angel S-35353.
Symphony No. 1 in C minor. *Klemperer, Philharmonia.* Angel S-35481.
Symphony No. 3 in F. *Reiner, Chicago Symphony.* Victor LSC-2209.
Symphony No. 4 in E minor. *Van Beinum, Concertgebouw Orch.* Epic BC-1019.

BRITTEN, BENJAMIN: Peter Grimes: 4 Sea Interludes, Passacaglia. *Boult, Philharmonic Promenade Orch.* Westminster 14010.

COPLAND, AARON: Billy the Kid (ballet suite). *Copland, London Symphony.* Everest 3015.

CORELLI, ARCANGELO: Concerto Grosso, Op. 6, No. 8. *Janigro, Solisti di Zagreb.* Bach Guild 5006.

DEBUSSY, CLAUDE: Images pour Orchestre (complete). *Argenta, Suisse Romande.* London CS-6013.
Prélude à l'après-midi d'un faune. *Beecham, Royal Philharmonic.* Angel S-35506.

DELIBES, LEO: *Coppélia* (complete). *Ansermet, Suisse Romande.* 2-London CSA-2201.

DELIUS, FREDERICK: Brigg Fair; On Hearing the First Cuckoo in Spring, etc. *Beecham, Royal Philharmonic.* Capitol SG-7166.

DUKAS, PAUL: Sorcerer's Apprentice, etc. *Leinsdorf, Concert Arts Sym.* Capitol SP-8446.

DVORÁK, ANTONIN: Symphony No. 5 in E minor ("New World"). *Reiner, Chicago Sym.* Victor LSC 2214.

FALLA, MANUEL DE: Nights in the Gardens of Spain. *Soriano, piano; Argenta, Nat'l Orch. of Spain.* London CS 6046.

FRANCK, CÉSAR: Symphonic Variations. *Rubinstein, piano; Wallenstein, Sym. of the Air.* Victor LSC-2234.

GLAZOUNOV, ALEXANDER: Concerto in A minor for violin. *Milstein, Steinberg, Pittsburgh Sym.* Capitol SP-8382.

GRIEG, EDVARD: Peer Gynt (Incidental Music). *Beecham, Choral Society, Royal Philharmonic.* Angel S-35445.

GROFÉ, FERDE: Grand Canyon Suite. *Ormandy, Philadelphia Orch.* Columbia MS-6003.

HANDEL, G. F.: Water Music (complete). *Van Beinum, Concertgebouw.* Epic BC-1016.

HAYDN, FRANZ JOSEF: Sinfonia Concertante in B flat. *Ormandy, Philadelphia Orch.* Columbia MS-6061.
Symphony No. 104 in D ("London"). *Bernstein, N.Y. Philharmonic. Columbia* MS-6050.

HOVHANESS, ALAN: Mysterious Mountain, Op. 132. *Reiner, Chicago Sym.* Victor LSC-2251.

D'INDY, VINCENT: Symphony on a French Mountain Air. *Johannesen, piano; Goossens, London Sym.* Capitol SG-7132.

KAY, HERSHY: Stars and Stripes (ballet suite after Sousa). *Fiedler, Boston Pops.* Victor LSC-2240.

KERN, JEROME: Music of Kern. *Gould.* Victor LSC-2217.

LISZT, FRANZ: Les Préludes. *Silvestri, Philharmonia Orch.* Angel S-35636.

MENDELSSOHN, FELIX: Symphony No. 5 ("Reformation"). *Paray, Detroit Symphony.* Mercury 90174.

MOSZKOWSKI, MORITZ: Spanish Dances. *Argenta, London Sym.* London CS-6006.

MOZART, W. A.: Concerto No. 11 in F, K. 413, Concerto No. 20 in D minor, K. 466. *Serkin, piano; Schneider, Marlboro Fest. Orch.* Columbia MS-6049.
Symphony No. 25 in G minor. K. 183.

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Klemperer, Philharmonia. Angel S-35407.

MUSSORGSKY, MODEST: Pictures at an Exhibition. *Reiner, Chicago Sym.* Victor LSC-2201.

PROKOFIEV, SERGE: Concerto No. 1 in D for violin. *Ricci, Ansermet, Suisse Romande.* London CS-6059.
Lieutenant Kijé Suite. *Reiner, Chicago Sym.* Victor LSC-2150.
Symphony No. 5. *Ormandy, Philadelphia Orch.* Columbia MS-6004.

RACHMANINOFF, SERGEI: Concerto No. 3 in D minor for piano. *Cliburn; Kondrashin, Sym. of the Air.* Victor LSC-2355.
Symphonic Dances. *Goossens, London Sym.* 2-Everest 3004.

RAVEL, MAURICE: Rhapsodie Espagnole. *Reiner, Chicago Sym.* Victor LSC-2183.

RIMSKY-KORSAKOV, NICOLAI: Russian Easter Overture, etc. *Ansermet, Suisse Romande.* London CS-6012.
Scheherazade. *Beecham, Royal Philharmonic.* Angel S 35505.

SAINT-SAËNS, CAMILLE: Introduction & Rondo Capriccioso. *Menuhin, violin; Goossens, Philharmonia.* Capitol SG-7108.
Symphony No. 3 in C minor. *Dupré, organ; Paray, Detroit.* Mercury 90012.

SCHÖNBERG, ARNOLD: Verklärte Nacht, etc. *Mitropoulos, N. Y. Philharmonic.* Columbia MS-6007.

SCHUBERT, FRANZ: Symphony No. 9 in C ("Great"). *Szell, Cleveland Orch.* Epic BC-1009.

SCHUMANN, ROBERT: Concerto in A minor for piano. *Rubinstein; J. Krips, RCA Sym.* Victor LSC-2256.
Symphony No. 3 ("Rhenish"). *Boult, Philharmonic Promenade Orch.* Westminster 14015.

SHOSTAKOVICH, DMITRI: Symphony No. 5. *Stokowski, N.Y. Stadium Orch.* Everest 3010.

SIBELIUS, JEAN: Oceanides, etc. *Beecham, Royal Philharmonic.* Angel S-35458.

STRAUSS, JOHANN: Music of Johann Strauss. *Knappertsbusch, Vienna Phil.* London CS-6014.

STRAUSS, RICHARD: Also Sprach Zarathustra. *Böhm, Berlin Philharmonic.* Decca 79999.
Death and Transfiguration. *Szell, Cleveland Orch.* Epic BC-1011.

STRAVINSKY, IGOR: Apollon Musagète. *Ansermet, Suisse Romande.* London CS-6034.
Capriccio for Piano & Orch. *Magaloff, Ansermet, Suisse Romande.* London CS-6035.
Le Sacre du Printemps. *Monteux, Paris Conservatory.* Victor LSC-2085.

SUPPÉ, FRANZ VON: Overtures. *Kempe, Vienna Philharmonic.* Capitol SG-7167.

TCHAIKOVSKY, PETER ILICH: Concerto No. 1 in B flat minor. *Cliburn, piano; Kondrashin, Sym. Orch.* Victor LSC-2252.
Concerto in D for violin. *Heifetz, Reiner, Chicago.* Victor LSC-2129.
Marche Slave. *Alwyn, London Sym.* London CS-6038.
Nutcracker (complete ballet). *Ansermet, Suisse Romande.* 2-London CSA-2203.
Serenade in C for Strings. *Munch, Boston Sym.* Victor LSC-2105.
Symphony No. 4 in F minor. *Silvestri, Philharmonia.* Angel S 35565.
Symphony No. 5 in E minor. *Monteux, Boston Sym.* Victor LSC-2239.
Symphony No. 6 ("Pathétique"). *Monteux, Boston Sym.* Victor LSC-1901.

TURINA, JOAQUIN: Sinfonia Sevillana. *Argenta, Natl. Orch. Spain.* London CS-6050.

VOCAL

BACH, J. S.: Sheep May Safely Graze (from Cantata No. 208). *Mormon Tabernacle Choir.* Columbia MS-6058.

BEETHOVEN, LUDWIG VAN: Mass in C, op. 86. *Vyvyan, Sinclair, Lewis, Nowakowski; Beecham, Royal Philharmonic.* Capitol SG 7168.

BRAHMS, JOHANNES: Lieder. *Fischer-Dieskau.* Decca 712007.
Songs for alto, viola, piano. *Forrester, Joachim, Newmark.* Victor LSC-2275.

CHERUBINI, LUIGI: Medea (excerpts). *Farrell, Turp, Flagello, Gamson.* Columbia MS-6032.

FALLA, MANUEL DE: Master Peter's Puppet Show. *Bermejo, Torres, Munguia; Argenta, Spanish National Orchestra.* London CS 6028.

GILBERT & SULLIVAN: Mikado. *D'Oyly Carte Opera Co.* 2-London OSA-1201.

GIORDANO, UMBERTO: Andrea Chénier. *Tebaldi, Del Monaco; Gavazzeni, Santa Cecilia.* 3-London OSA-1303.

MAHLER, GUSTAV: Kindertotenlieder. *Flagstad; Boult, Vienna Philharmonic.* London OS-25039.

MOZART, W. A.: Entführung aus dem Serail. *Simoneau, Frick; Beecham, Royal Philharmonic.* 2-Angel S-3555 B/I.
Marriage of Figaro. *Siepi, Gueden, Danco; Kleiber, Vienna Philharmonic.* 4-London OSA-1402. (See page 49.)

ORFF, CARL: Carmina Burana. *Stokowski, Houston Symphony.* Capitol SPAR-8470.

PUCCINI, GIACOMO: Fanciulla del West. *Tebaldi, Del Monaco, MacNeil; Capuana, Santa Cecilia.* 3-London OSA-1306.

STRAUSS, RICHARD: Der Rosenkavalier. *Schwarzkopf; Von Karajan, Philharmonia.* 4-Angel S-3563 D/L.

VERDI, GIUSEPPE: Falstaff. *Schwarzkopf, Gobbi; Von Karajan, Philharmonia.* 3-Angel S-3552 C/L.

WAGNER, RICHARD: Flying Dutchman (excerpts). *Hotter, Nilsson, Ludwig.* Angel S-35585.
Das Rheingold. *Flagstad, London, Svanholm, Solti, Vienna Philharmonic.* 3-London OSA-1309.
Die Walküre: Act I (complete). *Flagstad, Svanholm; Knappertsbusch, Vienna Philharmonic.* 2-London OSA-1204.

WEILL, KURT: Die Dreigroschenoper. *Lenya, Brückner-Rüggeberg, Sender Freies Berlin & Chor.* 2-Columbia C2S-201.

INSTRUMENTAL

BEETHOVEN, LUDWIG VAN: Sonata No. 30 in E, op. 109. *Levy, piano.* Kapp 9019-s.
Trio No. 7 in B flat ("Archduke"). *Oistrakh, Knushevitzky, Oborin.* Angel S 35704.

BRAHMS, JOHANNES: Quintet in B minor for clarinet and strings. *Kell, Fine Arts Quartet.* Concert-Disc 202.

DEBUSSY, CLAUDE: Quartet in G minor. *Budapest Quartet.* Columbia MS-6015.

GRAINGER, PERCY: Lincolnshire Posy, etc. *Fennell, Eastman Wind Ensemble.* Mercury 90173.

SCHUBERT, FRANZ: Octet for Strings & Winds. *Vienna Octet.* London CS-6051.

VILLA-LOBOS, HEITOR: Fantasia Concertante for cellos. *Villa-Lobos, Violoncello Society.* Everest 3024.

POPULAR

ALLEN, DAVID: *I Only Have Eyes for You.* Warner Bros. WS-1268.

BAY BIG BAND: *Plays Duke Ellington.* Omega 24.

BUSHKIN, JOE: *I Get a Kick Out of Porter.* Capitol ST 1030.

COLE, NAT "KING": *The Very Thought of You.* Capitol SW 1084.

FASCINATO, JACK: *Palm Springs.* Capitol ST 1157.

FEYER, GEORGE: *Plays Jerome Kern.* Stereovox 25500.

FITZGERALD, ELLA: *Porgy and Bess with Armstrong.* 2-Verve 6040-2.

GARLAND, JUDY: *At the Grove.* Capitol ST-1118.

HEFTI, NEAL: *Pardon My Doo-Wah.* Epic BN-504.

HOLIDAY, JUDY: *Trouble Is a Man.* Columbia CS-8041.

KOSTELANETZ, ANDRE: *Flower Drum Song.* Columbia CS 8095.

LEE, PEGGY: *Things Are Swingin'.* Capitol ST-1049.

MORGAN, JANE: *Day the Rains Came.* Kapp 1105-s.

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OLIVER, SY: *Sentimental Sy.* Dot 25132.

SMITH, KEELY: *Swingin' Pretty.* Capitol ST-1145.

JAZZ

BASIE, COUNT: *Count Basie Swings. Tony Bennett Sings.* Roulette S-25072.

BOLLING, CLAUDE: *Rolling with Bolling.* Omega 6.

BRAFF, RUBY: *Girl Crazy.* Warner Bros. WS1273.

CLAYTON, BUCK: *Songs for Swingers.* Columbia CS-8123.

COLE, NAT "KING": *St. Louis Blues.* Capitol SW-993. *Welcome to the Club.* Capitol SW-1120.

ELLINGTON, DUKE: *Black, Brown, and Beige.* Columbia CS-8015. *Newport 1958.* Columbia CS-8072.

FREEMAN, BUD: *Group.* Stere-O 103.

GOODMAN, BENNY: *Happy Session.* Columbia CS-8129.

HAMILTON, CHICO: *Quintet.* World 1005.

HAMPTON, LIONEL: *Golden Vibes.* Columbia CS-8110.

HEYWOOD, EDDIE: *Canadian Sunset.* Victor LSP-1529.

HOLIDAY, BILLIE: *Lady in Satin.* Columbia CS-8048.

JAMAL, AHMAD: *Portfolio.* Argo 6385.

JONES, JO: *Trio.* Everest 1023.

JONES, JONAH: *I Dig Chicks!* Capitol ST-1193.

MANNE, SHELLY: *My Fair Lady.* Stereo 7002.

MCGARITY, LOU: *Some Like It Hot.* Jubilee S-1108.

MODERN JAZZ QUARTET: *One Never Knows.* Atlantic SD-1284.

MONK, THEOLONIOUS: *Monk's Music.* Riverside 1102.

MULLIGAN, GERRY: *Reunion with Chet Baker.* World 1008.

NORVO, RED: *Music to Listen.* Stereo 7009. *In Stereo.* Victor LSP-1711.

PARIS, WILBUR DE: *At Symphony Hall.* Atlantic SR-1253.

PETTIFORD, OSCAR: *In Hi-Fi.* ABC S-227.

PREVIN, ANDRÉ: *Gigi.* Stereo 7020.

ROLLINS, SONNY: *Way Out West.* Stereo 7017.

RUSSELL, PEE WEE: *Plays Pee Wee.* Stere-O 105.

SAUTER-FINNEGAN: *Memories of Goodman and Miller.* Victor LSP-1634.

SHEARING, GEORGE: *On Stage!* Capitol ST-1187.

TAYLOR, CECIL: *Looking Ahead!* Contemporary 7562.

TURNER, JOE: *Boss of Blues.* Atlantic S-1234.

WILEY, LEE: *Touch.* Victor LSP 1566.

WILSON, TEDDY: *Mr. Wilson and Mr. Gershwin.* Columbia CS-8120.

SOUND OF JAZZ: *Allen, Holiday, Basie, Giuffre, etc.* Columbia CS-8040.

—I. K.

THE OTHER SIDE

Publications and Portents

AFTER KEEPING us waiting for a whole year, Philips managed to produce its first English stereo release in time for the recent Radio Show. Headed by an American Columbia disc—Ormandy conducting Respighi's "Pines" and "Fountains"—the list features an admirably performed, pleasantly recorded Brahms Symphony No. 1 (van Beinum) and a curious pair of discs derived from public performances, which took place last year at the Beethovenhaus, Bonn. The artists involved are Casals, Horszowski and Vegh; the works they play are the C-minor and B-flat Trios, plus a cello transcription of the F-major Sonata for Piano and Horn! Also to be heard are the sounds of the players tuning up and the applause of the tiny audience (in full stereo!), but the acoustic conditions appear to have been far from ideal for recording purposes and the compelling performances are further marred by the poor quality of the transfers.

Notwithstanding their mildly chaotic stereo program (with production lagging some two to three months behind publicity—due, I suspect, to technical troubles rather than the aftermath of our long-settled printing dispute), EMI's September lists lack neither bulk nor diversity. It is perhaps worthy of note that, unlike its chief rival, this group continues to devote greater attention—even in the classical field—to mono discs. With Decca it already seems unthinkable that any important issue should be announced solely in a mono version, whereas EMI continually keeps us guessing as to when, if ever, some of their most interesting mono releases will be granted stereo status.

Even so EMI has decided this month to launch stereo EP discs, mainly devoted to popular orchestral favorites but also managing to include a few choice tidbits such as Handel's beautiful A-minor Concerto Grosso (Klemperer), and two excerpts from Verdi's "Macbeth" featuring Callas. Two operas are listed among EMI's stereo LP issues nominally scheduled for September: a new "Elisir d'Amore" from La Scala and the first English release of that delightful Puccini one-act comedy, "Gianni Schicchi." The new Columbia set (heard so far only in its mono version) does not offer a noticeably superior cast than its predecessors—though Carteri, Alva, Panerai and Taddei add up to a thoroughly satisfactory quartet of principals—but it boasts, in Tullio Serafin, a conductor whose effortless authority and unfailing sense of style lend distinction to what might easily have been another routine performance.

Elisabeth Schwarzkopf will be returning to Covent Garden this winter, after a protracted absence, to sing the part of the Marschallin in a new production of "Der Rosenkavalier" (under the direction of Georg Solti). Before that she is due to participate in two unusual Philharmonia Society promotions at the Royal Festival Hall: concert performances of Mozart's "Figaro" and "Don Giovanni," which appear clearly destined for the recording studio. The first of these, directed by Giulini, will have Schwarzkopf as Countess Almaviva, also Anna Moffo (Susanna), Fiorenza Cossotto (Cherubino), Eberhard Waechter (Count), Giuseppe Taddei (Figaro), and Ivo Vinco (Bartolo). "Don Giovanni" will be heard twice with Klemperer on the rostrum and another starry cast: Joan Sutherland (Anna), Schwarzkopf (Elvira), Graziella Sciutti (Zerlina), Waechter (the Don), Luigi Alva (Ottavio), and Taddei (Leporello). Meanwhile, Schwarzkopf's many admirers can regale themselves with her latest solo disc which, under the title of "Romantic Heroines," features excerpts from "Der Freischütz," "Tannhäuser," and "Lohengrin."

RECENT mono LP arrivals from Hayes include an impressive but somewhat heavily cut performance of Glinka's "Ivan Susanin" (alias "A Life for the Tsar")—a thoroughly cosmopolitan venture starring Boris Christoff, supported by Teresa Stich-Randall, Nicolai Gedda and Mela Bugarinovitch, with the Belgrade Opera Chorus and the Paris Lamoureux Orchestra under Igor Markevitch. Giulini conducts the Philharmonia in splendidly vital yet sensitive readings of Schumann's "Rhenish" Symphony and "Manfred" Overture while, under Karajan's masterful direction, the same orchestra rides a motley collection of war-horses—"1812"*, Rakoczy March, Hungarian Rhapsody No. 2, Invitation to the Dance and Valse Triste—with daredevil skill and an impressive show of enthusiasm.

Rounding off EMI's current salvo, we

*(With the nowadays inevitable artillery effects.)

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have another Russian disc on Parlophone and, after a lapse of some months, two further contributions to the "Great Recordings of the Century" series. The former is something of a curio: Mozart's Divertimento in D, K. 334 (or rather four movements from this work), played by the Leningrad Philharmonic under Sanderling with what sounds like a full complement of strings plus, of course, two horns.

For the most part the string playing is beautifully turned out with stylish, elegant phrasing, but the famous Menuetto is taken at so slow a pace that the Trio almost becomes a comic turn. The two HMV reissues are fully worthy of inclusion in this august project; the first brings together two of Schnabel's loveliest Mozart performances (the Concertos in C and B flat, K. 467 and 595), admirably transferred from the original 78s, while the second features three supreme Wagnerians of the interwar years—Leider, Melchior, and Schorr—in scenes from "Die Walküre" and "Götterdämmerung."

THE Decca group's September list bears an interim look that suggests a deliberate postponement of the main autumn offensive until October. Decca's own stereo effort is confined to a pair of Haydn Symphonies—Nos. 94 and 99—in neat but small-scale performances by Krips and the Vienna Philharmonic, Campoli's beautifully finished coupling of the Mendelssohn Concerto and Bruch's Scottish Fantasy, Op. 46 (with the Philharmonic under Boult), and Beethoven's 4th Symphony, plus "Coriolan" Overture, conducted by Ansermet, while RCA's contribution is neither larger nor more adventurous, consisting as it does of Tchaikovsky No. 5 (Monteux), Beethoven's Piano Concerto No. 1 (Rubinstein) and the Violin Concerto (Heifetz/Munch).

More noteworthy, on paper at any rate, is the arrival of the first Telefunken stereo issues, though it is to be hoped that subsequent lists will contain more significant additions to the catalogue than routine performances of Beethoven's 3rd and 5th Symphonies (Hamburg Philharmonic/Keilberth) or popular Tchaikovsky and Respighi couplings—"Nutcracker" Suite/String Serenade and Pines/Fountains—by the Belgian Radio Orchestra under Franz André! Nor are the recordings particularly outstanding qua sound: I suspect that the decision to release such discs is the result of reciprocal contractual obligations rather than expectation of commercial success.

—THOMAS HEINITZ.

SEPTEMBER ON

ANGEL

CALLAS

An opera-lover's dream! Choice moments of madness from *Anna Bolena, Hamlet, Il Pirata* interpreted – *as nobody else can* – by Maria Callas. "Her dramatic instincts are well-nigh perfect." (Gramophone, Grt. Brit.) Recorded with the Philharmonia Orchestra and Chorus, Nicola Rescigno conducting.

Donizetti: Anna Bolena, Act 2 ("Piangete voi?") "One of the most impressive and poetic of her interpretations." (Sat. Review)
Thomas: Hamlet, Act 4 ("A vos jeux")
Bellini: Il Pirata, Act 2 ("Oh! s'io potessi")
Angel Stereo (S) 35764

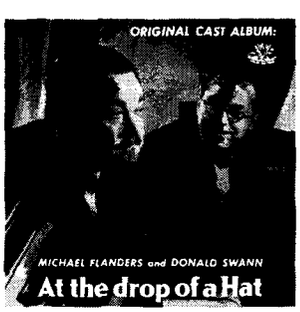
SCHWARZKOPF

Elisabeth Schwarzkopf's *first* album of dramatic arias by Wagner and Weber for Angel! In it, she once again demonstrates her "phenomenal stylistic intelligence and her ability to evoke character by voice alone" (New Yorker). Recorded in stereo with the Philharmonia, conducted by Walter Susskind.

Elisabeth's Greeting and Elisabeth's Prayer from **Tannhauser.**
Elsa's Dream and Elsa's Meeting with Ortrud from **Lohengrin.**
Arias from Act 2 and Act 3 of **Der Freischutz.**
Angel Stereo (S) 35806

FARRELL

Eileen Farrell turns her warm heart and her "big, beautiful, comforting soprano" (Chicago Tribune) to the songs everybody knows. The result: a wonderful example of the "superb musical taste that makes her singing some of the finest to be heard today." (Opera News) Fifteen songs, including *Danny Boy*, Gershwin's *Summertime*, others. Recorded in London with George Trovillo, Pianist.
(Monophonic only) **Angel 35608**



2 NEW FUNNY MEN ON BROADWAY

Bluff, bearded Michael Flanders and diffident, bespectacled Donald Swann have been delighting sellout British audiences for two years with their "smallest, neatest, smartest, brightest revue." (London Express) This season, they interrupt their London run to open on Broadway (Oct. 8, John Golden Theatre). Preceding them by a dozen paces is *Angel's new stereo album of the American version* of their after-dinner farrago "At the Drop of a Hat." (Even if you own the original album you'll want this new one too.) Be the first on your block to g-know about "A G-nu," "Song of Reproduction," and other quietly hilarious songs for our time, presented with "a disarming blend of literacy and low comedy" (New Yorker) by the Highly Original Cast of Flanders and Swann.
Angel Stereo (S) 35797

AND MORE...RECORDED IN EUROPE FOR ANGEL STEREO

Beethoven: Missa Solemnis
Herbert von Karajan "belongs to the topmost level of world conductors." (Time) Add the Philharmonia Orchestra, Elisabeth Schwarzkopf, Nicolai Gedda, Christa Ludwig, Nicola Zaccaria as Soloists...the expert Chorus of the Society of Friends of Music...the ingenious naturalness of Angel Stereo...and all together, this is a *major* recording event!
Angel Stereo (S) 3595 B/L 2 records

Moffo sings Mozart
Anna Moffo, beautiful young American soprano, in her first solo album on Angel. Arias from The Marriage of Figaro, Don Giovanni, The Magic Flute, Cosi fan tutte, Mass in C Minor, others. With Philharmonia Orchestra, conducted by Alceo Galliera.
Angel Stereo (S) 35716

Gilbert & Sullivan
"*Yeomen of the Guard*" – conducted by Sir Malcolm Sargent, with an all-star British cast, the Pro Arte Orchestra, Glyndebourne Festival Chorus. 2 records, with illus. libretto. **Angel Stereo (S) 3596 B/L**

(S) indicates stereo version.
For monophonic version, omit prefix (S).

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THE AMEN CORNER

The Art of Amateur Syncopation

FOGBOUND ON the Maine coast for the better part of the last month, I have also had rather misty connections with the U.S. mails and am unable to report on throbbing topics either in jazz or Juilliard circles. I have, however, had ample opportunity to reflect on the pleasures and trials of amateur syncopation, and set the results down for what they may be worth. The organization with which I am associated is called the Hennessy Five Star Orchestra, after the noble brandy, although the group is perfectly capable of subsisting on lesser oils and fats. We are now in our thirty-eighth season, which would seem to argue some sort of staying power, and I would suggest that the principal reason for our longevity—or that of any other amateur jazz band—is the utter absence of malice, greed, or envy among the players. To put it crudely, no matter how badly anyone plays, the others ignore it; no matter how brilliantly a member may perform, he never attempts to hog the act. These are spiritual attributes that cannot be purchased at Vincent Bach's. They are coined in the same ineffable mint as our Squirrel Island sunsets.

BUT the Hennessy has other merits. I would mention the presence of four doctors of medicine, strategically spaced through the band. This not only provides the other players with psychosomatic reassurance, but is a very present help in the event of actual contusions and abrasions. These are apt to occur in any amateur jazz band that really loves its work. Professional ethics prevent me from naming any of the doctors referred to, and I will content myself by saying merely that our pianist resembles a straight cross between Henry Cabot Lodge and W. C. Fields, and that our trumpet player has enjoyed intimate clinical association with the Aga Khan.

Enough of name dropping. I well realize that most amateur ensembles must hope to get along without United Nations, Hollywood, or Moslem support, and I will now set out a dozen general principles derived from more than three decades' brooding on this whole delightful subject. I hope that they may prove of benefit to amateur syncopators everywhere:

1. Refuse every request to play "The Saints." It is more important to keep the good will of the players than of the element in the audience who still demand the number in question.

2. A jazz band marches on its rhythm section. If a capable drummer is not available, see to it that the plumber at the cymbals adheres to the principle of rock-steady monotony. Never let him for an instant suppose that he is either George Wettling or Philly Joe Jones. Also, keep the rhythm section geographically together. Nothing constitutes a more serious threat to amateur jazz than a placement that finds the guitarist twelve feet from the drummer and addressing a Radcliffe sophomore, while the bassist does his weekend thumping at an equal remove on the other wing.

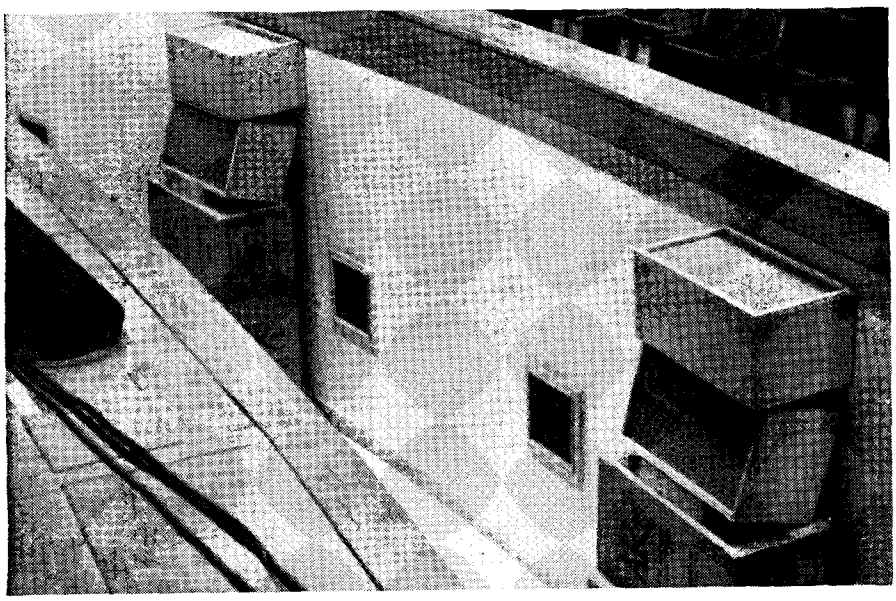
3. Once the band is in motion, the drummer is and must be the rhythmic governor (I would advise amateur groups who have not got at least a dependable monotonist to disband in favor of canasta or cormorant-fishing). But in the interests of general leadership, and especially in the matter of the selection of tunes, it is well to appoint a maestro who is recognized as such. I still like to dance, and so do most of the Hennessy's public; I can testify that the dancing audience do not appreciate a chaotic fifteen-minute debate on the relative persuasions of "Milenberg Joys" as against "I've Found a New Baby."

4. Given rhythmic solidity, the greatest asset an amateur jazz band can have is an authoritative, powerhouse cornetist, or trumpeter. This kind of man can swing an assemblage which, without him, might sound like a garbage-disposal plant.

5. Pretty young women who step up and wish to sing "Chloë" with the band are apt to transfix the audience and may be left to a skeleton crew while the rest of the band seek the bar facilities.

6. Offer every man in the band a solo, regularly. Those who do not wish to solo may easily indicate the fact.

7. Mix the musical bag. Some players are particularly fond of ballads,



orchestra pit in beersheba

When the Martha Graham dance group toured Israel, six AR-2 loudspeakers, with tape reproducing equipment, were taken along to provide musical accompaniment under circumstances where it was impractical to use live musicians.

Above are four AR-2's mounted in the orchestra pit of Cinema Karen in Beersheba (two more were placed backstage). These speakers were selected for the job because of their musical quality; the natural sound of the live instruments, rather than pseudo-hi-fi exaggerations, was desired.

AR *acoustic suspension* speaker systems—the AR-1, AR-2, and AR-3—are designed primarily for use in the home, but are also employed extensively by professional laboratories and studios. They are priced from $89 to $231.

Literature is available on request.

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some of scronch music, some of flag-raisers.

8. Avoid the hazards of the "head arrangement." In the tumult of amateur jazz, where people are genuinely enjoying themselves, the best laid plans of the players are subject to frightful corruption. This is a field where, if anywhere, pure spontaneity may be allowed to prevail. For the band's own pleasure, it is desirable to try to end together (even in the pleasantest company there is usually some indecisive soul who never seems to realize that the rest of his fellows have reached a natural climax). The surest guarantee of unanimity that I know of is the conventional four-bar drum break followed by the four-bar ensemble ride-out. Our difficult individualist usually recognizes these signals.

9. Play "The Washington and Lee Swing" at least once per evening.

10. Don't play "Stablemates." Few amateur jazz musicians, let alone their audiences, have caught up with Miles Davis.

11. Try to maintain a balanced band. If four members of the country club present themselves bearing, respectively, accordion, washboard, gut bucket, and violoncello, treat them to high-flown phraseology implying that certain special effects will be spectacular in certain numbers. Thereafter, insert members where the least damage is likely to ensue. Any undesirable musician can usually be voided by installing a fine young blonde near the musician, while the rest of the players quit the bandstand. The problem, I admit, is to discover the blonde. She is not apt to respond to a man whose chief feeling is that he is the Schnabel of the washboard.

12. Go ahead, anyway. And, like the Hennessy, may you live thirty-eight years.

—WILDER HOBSON.

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From Baroque to Rococo

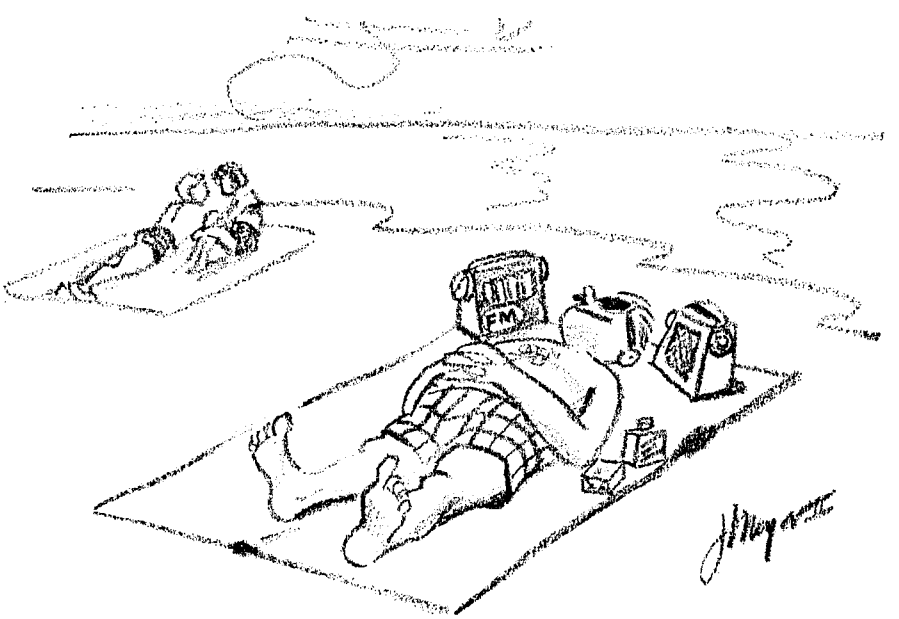
THE MUSIC on the four LPs just listened to runs the gamut from baroque to rococo, is nearly all a delight, and blankets the eighteenth century, with seven composers of the period from the birth of Couperin *"le grand"* in 1668 to the death of Boccherini in 1805. The delight is necessarily of varying intensity, for good intentions, careful scholarship, and reasonable faithfulness to the document, though essential assets, somehow still will not replace style as something felt in the bones, what can only be called the native ability to carry sympathetic insight over into communicated sound.

On Washington WR 407, $4.98, Jean-Pierre Rampal, flautist, and Robert Veyron-Lacroix, harpsichordist, play the Couperin "Concert Royal" No. 4, in E-minor; a Georg Philipp Telemann Sonata in C-minor; Michel Blavet's D-minor Sonata called "La Vibray"; and C. P. E. Bach's Sonata No. 1, in D. Despite Bernard Lebow's free-wheeling sleeve-notes (not very informative about the specific music in hand), some of this music remains run-of-the-mill. Messrs. Rampal and Veyron-Lacroix address it all with the same fervor, but cannot hide the certainty that whereas Couperin was a great composer and C. P. E. Bach almost a great composer, Telemann and Blavet were accomplished routiniers. The Couperin "Concert Royal" is an enduring delight. The Blavet is of historic interest because he stands at the opening of the long French tradition of *opéra-comique*: his one-act pastiche of original recitatives and adapted Italian intermezzo numbers, "Le Jaloux corrige," shared a double bill with Jean-Jacques Rousseau's "Le Devin du village" in Paris as early as March 1753. The C. P. E. Bach vibrates with the special life of transitional music, music that sounds stylistically experimental even now; the Telemann is boringly pretty, the sort of confection turned out with apparent ease in those productive years.

The J. S. Bach harpsichord sonatas in D-minor (No. 1) and A-major (No. 4) are superbly played and recorded with especially noteworthy "presence" on Omega stereophonic record OSL 13, $5.95. The harpsichordist is Ruggero Gerlin, the ensemble the Cento Soli of Paris conducted by Victor Desarzens. Here the slender A-major work is not, as so often elsewhere, overplayed because its composer also wrote the B-minor Mass; its size and specific gravity have been assayed perfectly by the performers, and the result is delicious. In the grander, heavier D-minor Concerto, they again produce music convincing to the mind and ears by insisting upon judging each work by the notes it contains. And how such excellent balance between harpsichord and orchestra dissatisfies one forever with these concertos as unbalanced by even the most sensitive pianist at a concert grand! Alan Rich's note is informative and interesting.

Mozart is not quite so well served by Concert-Disc CS 204, $6.95, with the Fine Arts Quartet joined by John Barrows in the E-flat Horn Quintet, K.407, and—minus one violin—by Ray Still in the F-major Oboe Quartet, K.370. One could ask for little more in musical insight or justness of recording. But the wind soloists here lack that ultimate control which has passed beyond virtuosity into pure expression. Particularly in horn trills and other difficulties of that recalcitrant instrument, I am too much aware of effort, of purposes not wholly achieved—and this slight struggling gives the music a restiveness not present in Mozart's scores. Before acquiring this record, I should want to listen to at least the Tabuteau-Stern-Primrose-Tortelier version of the Oboe Quartet (Columbia ML 4566) and that of the Horn Quintet by a group of Boston musicians (Boston 201). Again, too, I am irritated by not being let in on the secret of whose scholarship and opinions I am being asked to read in the note on the sleeve.

LAST I came to "Album 6" (is a single record really an "album"?) of the Angel series of Boccherini quintets played by the Quintetto Boccherini. Performance and recording are expert beyond criticism, generally speaking. The members of the Quintetto, like I Musici, belong to that astonishing postwar efflorescence of string-playing in Italy, and Angel's recording engineers know how to catch their big resonance. What we have here is two complete quintets designated by "Boccherini's own opus numbers" as Opus 18, No. 5, and Opus 40, No. 2; an *andante sostenuto* movement from Opus 13, No. 2; a minuet from Opus 28, No. 2; and a minuet in the Style of the Spanish Seguidilla, Opus 50. The sleeve notes by Luigi Pestalozza are succinct and informative. The only negative criticism I make of this record (and I advance it only in the hope that other listeners will consider the point) is that when Boccherini becomes unmistakably Spanish in his rhythms and melodic profile—as in the *tempo del fandango* of the D-major Quintet and in the Opus 50 Minuet—the playing of the five Boccherinians may be too suavely Italianate, perhaps a mite too slow, to bring up the Iberian fire that glows just below these surfaces. Otherwise, I do not think that anyone susceptible to Boccherini's graceful individuality can find anything but pleasure in "Album 6," as in the five first records of this excellent series. —HERBERT WEINSTOCK.



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Spotlight on Moderns

NABOKOV: "The Holy Devil" (Opera in Two Acts)

Libretto by Stephen Spender
Moritz Bomhard, Conductor

Cast in order of appearance:

Deputy .....Richard Dales
Prince .....William Pickett
Grand Duke .....Russell Hammar
Doctor .....Joel Ebersole
Rasputin .....Robert Fischer
Four daughters of Empress
First .....Carole Jordan
Second .....Elizabeth Hill
Third .....Virginia Stanford
Fourth .....Grace Wieck
Empress .....Audrey Nossaman
Countess Marina .....Audrey Sanborn
Anna .....Elizabeth Johnson
Czarevich .....Larry St. Clair
First Lady .....Joan Dougherty
Second Lady .....Nancy Newman
Third Lady .....Eleanor Gorin
Secretary .....Joel Ebersole
Daughter of Rasputin ..Catherine Cohen
Masha .....Lynn Axton
Gypsy .....Wilma Harrell
Monks and Gypsies .....Members of the Louisville Orchestra

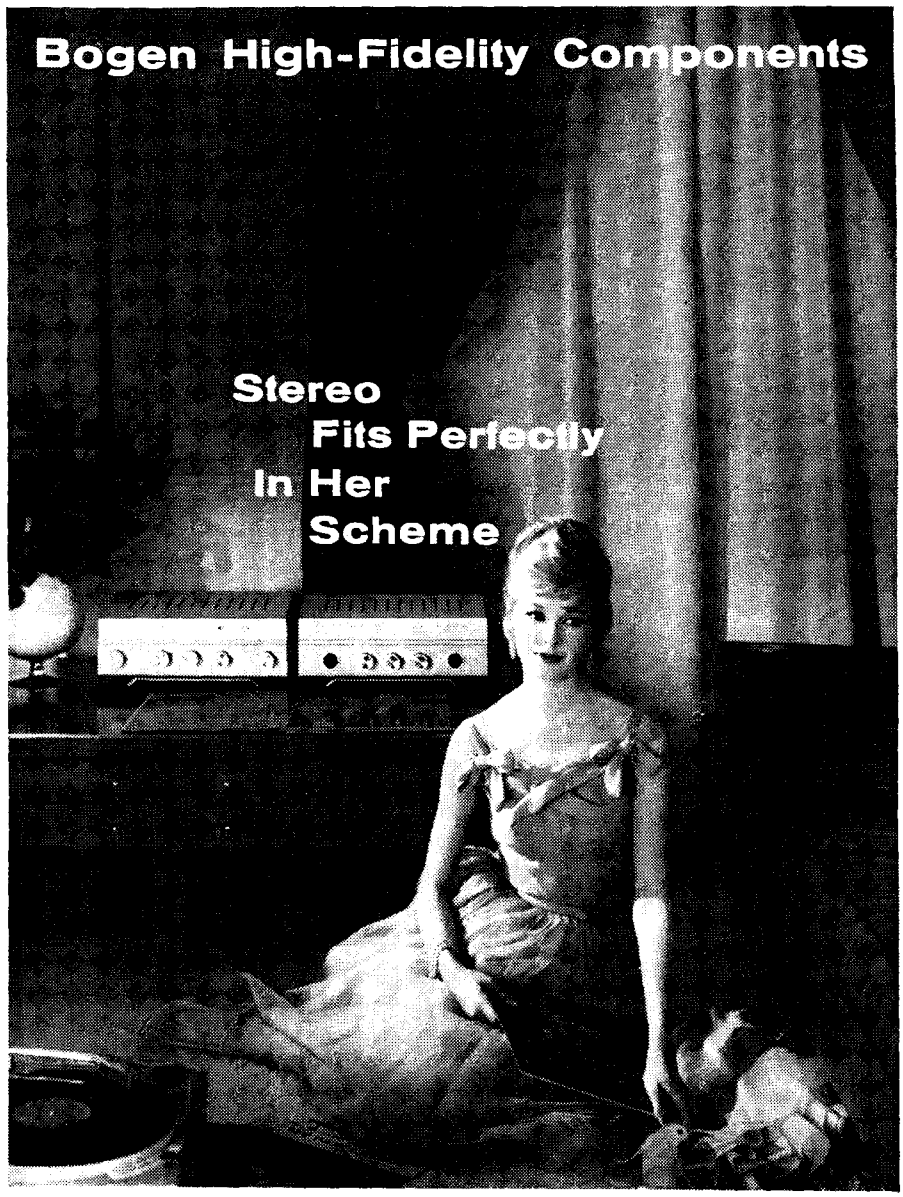
LOU-594, $7.95.

THE FOURTH IN the series of operas written for the Kentucky Opera Association and released in the series of Louisville Orchestra recordings is a dramatic and colorful affair. Separated from its visual aspects it is still rich and provocative. The libretto by Stephen Spender is a poetic and highly rewarding one. He treats the Rasputin story with true operatic flare. The subject, of course, is a natural for Nicolas Nabokov. His Russian background gives him an affinity for such a tale and he evokes the dramatic and characteristic atmosphere of the story effortlessly. It all ends up as real opera.

The treatment of the story is no more or less involved than most operas. Rasputin is invited to a basement room of the Palace and given cakes and poison wine. In a state of drowsiness he recalls recent events, which are then handled in flash-back treatment.

The scene shifts to the bedroom of the Czarevich, whom Rasputin cures of a mysterious malady. The first scene of the second act, laid in a room of Rasputin's house, is deeply effective, and the following scene of ribaldry and carousing is brilliantly evocative. The concluding scene deals with the final murder of the seemingly indestructible monk. While the subjects are all historical figures, Spender treats them and the events with operatic interpretation rather than historical accuracy.

Musically, Nabokov is content to



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stay within the bounds of tried and true diatonic writing. While nothing is new or experimental it is none the less truly operatic and as such satisfying. After all, opera is an old fashioned form and a rich nineteenth-century treatment is quite right for the story, its period and locale. Nabokov has been most sage. The Louisville singers handle their roles well, and as in previous operatic releases by the group, Moritz Bomhard welds together the various events brilliantly. Sonic elements are entirely satisfying.

ELWELL: *Concert Suite for Violin and Orchestra.* Sidney Harth, violinist.
STEVENS: *Sinfonia Breve.* The Louisville Orchestra conducted by Robert Whitney. LOU-593, $7.95.

THE WORK OF HERBERT ELWELL should be better known than it is. In Cleveland he is regarded as the city's most distinguished music critic as well as composer. But beyond those confines his reputation has not penetrated deeply. A few seasons back a recording of his "The Happy Hypocrite" made a bit of a stir but not enough to remain in the recording catalogues. This "Concert Suite for Violin and Orchestra" is a welcome addition to the contemporary scene. Though he has actually written a concerto without cadenzas, Elwell prefers to call it by the less pretentious title of Suite.

While he employs some polytonal devices, Elwell avoids "a modernistic compulsion toward tonal ambiguity." He is tonally rooted and satisfyingly so.

The excellent violinist Sidney Harth, who assumes the solo burden here, was in some measure the inspiration for the piece. Both Harth and his wife (who performs as concert mistress here) were students of Elwell in Cleveland and were uppermost in Elwell's mind during the writing of the work. This is a work of quite some emotional tension. Even the lyric andante is taut until its utterly quiet conclusion.

Stevens has been represented before in the Louisville series (1953) with his "Triskelion." It is indeed a tribute to Stevens to be awarded a second commission for this series. Like his earlier work the "Sinfonia Breve" is a compact work, skillfully constructed, flavored tangily and spun out with satisfying brevity. Stevens's writing is effective and sincere, his slow movements are romantically lovely, and there is never the element of banality anywhere. While he uses a freely tonal style, he injects chromaticism deftly giving it a quite individual stamp. Here is a composer who, without seeking any obvious originality, is never a carbon copy. This is a rewarding work.

—OLIVER DANIEL.

Lost Landowska

IN AN EFFORT to consolidate on records as much as possible of the interpretative art of the late Wanda Landowska, executors of her estate have put out a plea for anyone with tapes or acetates of her broadcast performances to communicate with them at Lakeville, Conn. Anyone with access to the material noted below is urged to make it available for copying. Letters addressed to "Lost Landowska," care of Recordings Editor, *Saturday Review,* 25 West 45th St., NY 36, will be forwarded.

FEB. 15, 1942	WQXR	Interview in Polish
APRIL 2, 1942	WEAF	RCA Victor Hour Interview 11:15-11:30 P.M. Records played: Rameau's "La Poule" and Mozart's Menuet from "Don Giovanni"
NOV. 2, 1942	CBS WABC	Bach: Concerto in F minor (B. Hermann conducting)
NOV. 9		Handel: Suite in E major
NOV. 16		Vivaldi-Bach: Concerto in D major
NOV. 23		Scarlatti: Sonatas L. 23-255-132-475
NOV. 30		Couperin: Passacaille
DEC. 7		work by Pachelbel; Fantasia in C-minor of Bach
DEC. 14		Rameau: La Follette, La Poule, Menuets
DEC. 21		Noels: Byrd: The Bells; Noels by Dandrieu, Le Begue, Daquin, and W. L. Kolemdy
DEC. 28		Handel: Concerto (B. Hermann conducting).
MARCH 1943	Toronto Canada CBC	Sunday evenings 10:15
MARCH 14		C.P.E. Bach: Concerto in G minor (1754) Telemann music
MARCH 21		C.P.E. Bach: Concerto in G minor (1740) Bach: Italian Concerto
MARCH 28		C.P.E. Bach: Concerto in C minor (1739) Couperin: Passacaille
APRIL 4		C.P.E. Bach: Concerto in A major (1741) Scarlatti: Sonatas
APRIL 11		C.P.E. Bach: Concerto in F major (1744) Handel: Suite in E
APRIL 18		C.P.E. Bach: Concerto in G major (1745) Rameau: Suite in E minor
APRIL 25		C.P.E. Bach: Concerto in D major (1745) Vivaldi-Bach: Concerto
NOV. 17, 1943	CBS	Invitation to Music 11:30 P.M. Handel: "Blacksmith" Variations and Concerto in B flat (Hermann conducting)
NOV. 28, 1943	WNYC	Frick Collection Concert
FEB. 22 AND 23, 1945 (Thurs. and Fri.)		New York Philharmonic. Rodzinski conducting Mozart: Piano Concerto in F major, K. 413
DEC. 1 AND 2, 1945 (Sat. and Sun.)		New York Philharmonic. Rodzinski conducting Mozart: Piano Concerto in E flat major, K. 482 Haydn: Harpsichord Concerto in D major
JAN. 6, 1946	WNYC	Frick Collection Concert
OCT. 24, 25, 27, 1946		New York Philharmonic. Rodzinski conducting. Mozart: Piano Concerto in C major, K. 415
DEC. 8, 1946	WNYC	Frick Collection Concert
MARCH 9, 1947		Frick Collection Concert
MARCH 7, 1948		Frick Collection Concert
MARCH 6, 1949		Frick Collection Concert
NOV. 17, 18, 20, 1949		New York Philharmonic. Stokowski conducting Poulenc: Concert Champêtre Handel: Concerto
JAN. 22, 1950		Frick Collection Concert
FEB. 11, 1951		Frick Collection Concert
MARCH 2, 1952		Frick Collection Concert
FEB. 21, 1954		Frick Collection Concert

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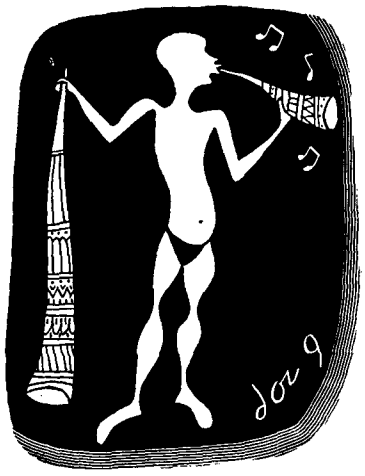
Opera for TV and Film

SEVEN DAYS of this summer's Salzburg activity were given over to a marathon congress on the subject of "Opera and Ballet in Television and Film," under joint auspices of the International Music Council of UNESCO and the Austrian Radio-Television. Over 100 participants, representing twenty-three countries on four continents, wrestled morning, noon, and night with the knotty problems involved in the adaptation of these old forms to the exigencies of twentieth-century technic. The many films and telefilms that were shown demonstrated all too



convincingly that most of these problems are still far from being solved. There was, in fact, pathetically little progress to be noted during the three years that have elapsed since the first congress of this kind, held under the same auspices and in the same city. This only serves to underline the fact that the production of opera and ballet for TV (the accent was on this medium) is an extraordinarily difficult undertaking. Monsieur Julien, newly appointed director of the Paris Grand Opera, felt that opera in TV is under all circumstances doomed to artistic failure, that it can at best be a "reportage." In a congress composed principally of men and women directly connected with TV, this extreme standpoint naturally found little direct support, but the general atmosphere was noticeably less optimistic than that of 1956.

The scepticism and the severe criticism that most of this year's viewings provoked may well, indeed, prove to

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be the most important result and justification of the congress. If one can profit from the errors of others, then everybody should have learned a great deal about what *not* to do and have developed a healthy modesty, which under the circumstances is infinitely more likely to yield results than is the smug satisfaction of some organizations such as the BBC.

THE excellence of one or two of the BBC contributions was, after all, only comparative; there is still ample room for improvement. True, the BBC productions, though sometimes boring, were marked by a welcome restraint, such as was totally absent in the RAI's "Le Campane," a filmed TV opera detailing, in a nauseatingly realistic style of photography, the last hours of a trapped submarine crew and adorned with cheap, post-Puccini music. In other pieces, such as "Rigoletto," the Italians demonstrated conclusively that the kind of realism typical of films in general is entirely unsuitable when applied to filmed or televised opera. The Russian film of Tchaikovsky's "Eugen Onegin," though prettier to look at, only confirmed this conclusion.

If the attempts at televising repertoire operas left one unsatisfied and sometimes angry (as in the case of

the Czech and West German mutilations of Mozart's "Don Giovanni"), the showings of new works written especially for TV were almost equally disappointing for one reason or another. The Austrian composer Paul Angerer's "Passkontrolle," winner of the city of Salzburg's international competition, had a hopelessly banal, pseudo-psychological story, in which Death appears in a railway station disguised as a newspaper seller; the music itself was too sheerly illustrative to qualify as opera. By practically unanimous consent the best new work shown was Heinrich Sutermeister's "Seraphine," in which the musical substance more than compensated for the uninspired staging and the rather precious story and underlined the point that opera is first and foremost music, whether in the theatre or on the screen.

SOME of the "camera-happy" TV productions, in which "tricks" were substituted for musical or dramatic substance, served to lend weight to the remark of Peter H. Adler (NBC) that the staging of an opera for television demands an approach that is closer to the theatre than to films.

In the closing session a half-hearted attempt was made to answer the question whether TV can produce a new artistic form. The question was left unanswered, as were a great many questions, which through lack of time could only be considered in passing and superficially. The participants have plenty of food for thought to take home and inwardly digest—enough material, indeed, for ten such congresses. This fact alone more than justifies this second congress, which was as important for what it didn't prove as for what it did.

—EVERETT HELM.

SZELL

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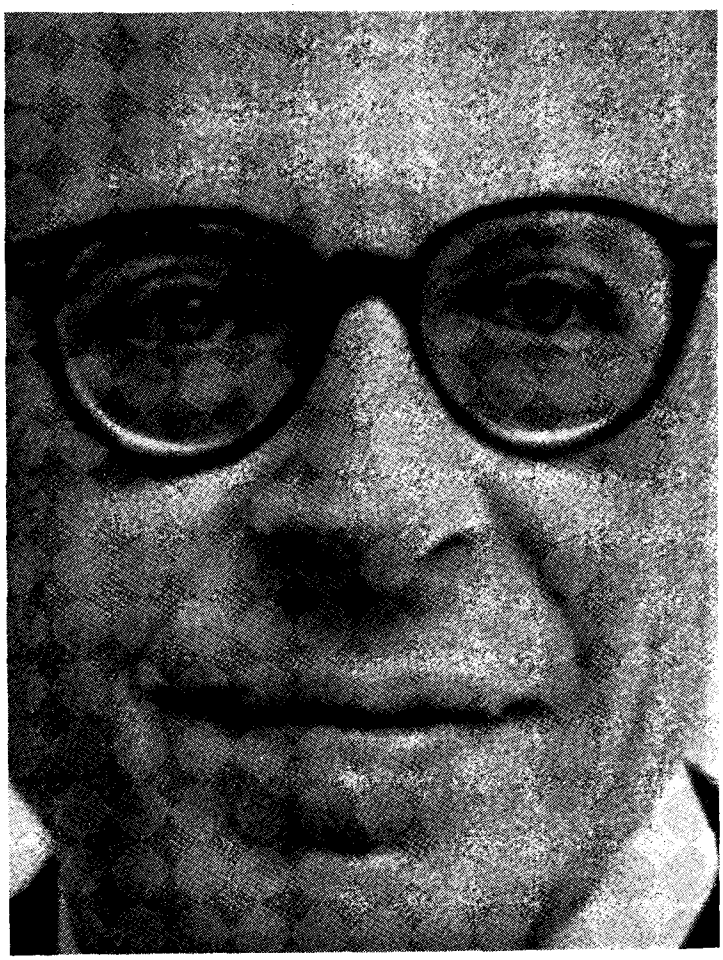

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Audio-Show Listings

RESIDENTS OF the New York metropolitan area are promised a record abundance and variety of exhibits at the 1959 High Fidelity Music Show, which opens on Monday, October 5, at the New York Trade Show Building, Eighth Avenue and Thirty-fifth Street. The opening day will be reserved for inspection by dealers, press, etc. Beginning on Tuesday, October 6, the show will be open to the public from 4:00 to 10:30 P.M. daily. On Saturday, October 10, the building will be open at 10:00 A.M., but the closing hour will remain the same.

As a contribution to the increased concern for problems of home utility (discussed under the heading "Sound Control" on pages forty-three through forty-six of this issue), the displays will include five model treatments of typical domestic situations: city living room, den, country house, etc. These will be found on the second floor, which will contain other displays and demonstrations of an educational and public service nature.

ACOUSTIC RESEARCH, INC. Acoustic suspension loudspeaker systems. 307-343.

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ARGUS—X ELECTRONICS. Loudspeaker systems. A new Diaphragm Suspension Speaker System for monaural and stereo. Three models of the system will be on exhibition. 332.

ARKAY-RADIO KITS. Complete stereo line—amplifiers and preamplifiers; also integrated unit amplifier and preamplifier. New stereo tape deck. 321.

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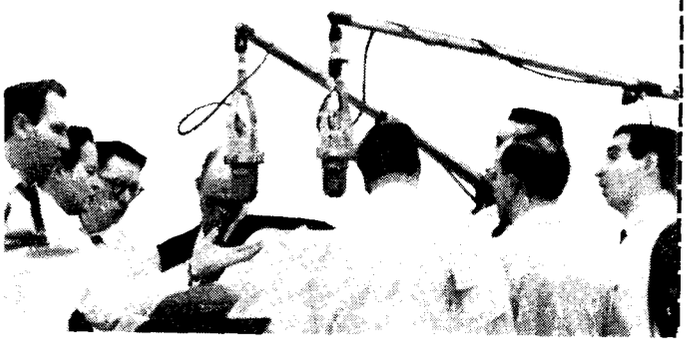

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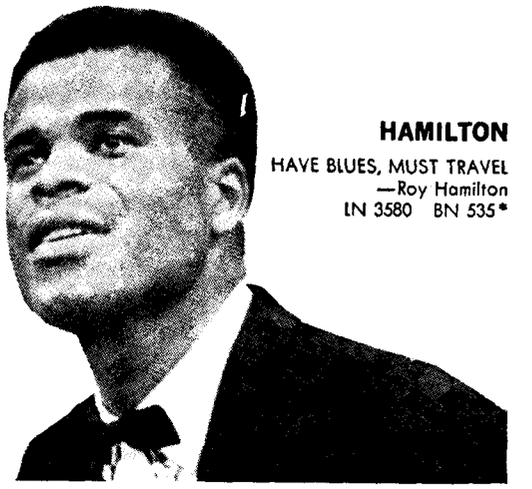

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ERCONA CORPORATION. Tape recorders, turntables, tuners, arms, and speakers of English manufacture. 302.

FAIRCHILD RECORDING EQUIPMENT CORP. High fidelity components: arms, cartridges, turntables, and bases. New products: Model SM-1 stereo cartridge, Model SA-12 stereo arm, Model 412-1 double belt drive turntable, Model 412-BF turntable base. 446.

FERRODYNAMICS CORPORATION. Magnetic recording tape, new decorator white permanent plastic tape containers. 344.

FISHER RADIO CORPORATION. Stereo/monaural laboratory standard amplifiers, stereo/monaural master audio controls, AM-FM tuners—stereo, receivers—stereo, stereophonic phonographs, radio phonographs, stereophonic radio phonograph tape instruments. New models of several items. 534-537.

GENERAL ELECTRIC COMPANY. Stereo and monaural cartridges, styli, tone arms, phono accessories, speakers, speaker systems, stereo amplifiers with preamplifiers built in, AM-FM tuners with housings to match. 408.

GLASER-STEERS CORPORATION. 4-speed automatic record changer. 347.

HARMON-KARDON, INC. Monophonic and stereophonic high fidelity amplifiers, preamplifiers, tuners, receivers, and kits. New models of amplifiers, tuners, and amplifier-tuners, also kits. 633-635.

HEATH COMPANY. Heath kits. New stereo and monaural tuners, amplifiers, preamplifiers, speakers and enclosures, record changers, and tape deck. 538-539-540.

JENSEN MANUFACTURING CO. High fidelity loudspeakers. New products: GS-2 Galaxy II stereo speaker system, DF-1 Duette "Bookshelf" 2-way speaker system. 308-309.

KLH RESEARCH & DEVELOPMENT CORP. High fidelity loudspeaker systems. New KLH Model Seven. 330.

JAMES B. LANSING SOUND, INC. Loudspeakers, loudspeaker systems, loudspeaker enclosures. New JBL Linear Efficiency loudspeakers and enclosures. 528-529.

LEAK DIVISION OF BRITISH INDUSTRIES CORP. Amplifiers and tuners. New Leak Point One stereo preamplifier and Leak Trough Line II FM tuner. 430-433.

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LECTRONICS. Speakers, preamplifiers, amplifiers, tuners. New Quad full range electrostatic loudspeaker, Quad stereo preamplifier, Quad 22 stereo control unit, Quad AM tuner. 522.

LONDON RECORDS, INC. LP records: London, Telefunken, Richmond. New stereo LP's including fall releases. 510.

LOWTHER SALES CO. Hi fi speakers. New TP-1 dual horn speaker on own fundamentals, made in England. 334.

McINTOSH LABORATORY, INC. High fidelity amplifiers and preamplifiers. New C-20 stereo compensator. 346.

MERCURY RECORD CORP. Monophonic and stereophonic phonograph records. Pre-recorded stereophonic tapes. New four track open end 7½ IPS reel to reel stereophonic pre-recorded tapes; four track cartridge tapes 3¾ IPS. 629.

NESHAMINY ELECTRONIC CORPORATION. JansZen loudspeakers. New shelf model, the Z-400 combining the JansZen two-element electrostatic mid/high range tweeter with the Model 350 woofer. 651-652.

NORTH AMERICAN PHILIPS COMPANY. Hi-fi tape recorders, speakers, speaker enclosures, and record changer. New: Norelco Model AG 1024 record changer, Continental "400" 4 track tape recorder, Model 1 enclosure, Model 2 enclosure, Model 3 enclosure. New T-7 series of loudspeakers, etc. 627-628.

ORR INDUSTRIES. Magnetic recording tape and tape recording accessories. New tape recorder stroboscope. 445.

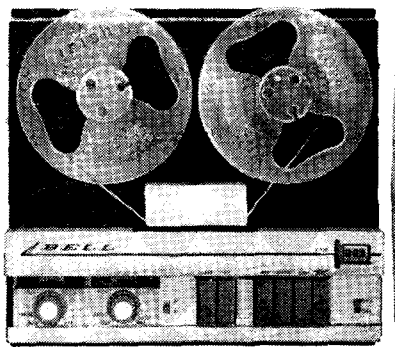
PACO ELECTRONICS CO., INC. Stereo preamp-amplifiers and stereo AM-FM tuners in both kit and factory wired form. New Model SA-40 stereo preamp-amplifier, Model ST-45 stereo/monaural AM-FM tuner. 520.

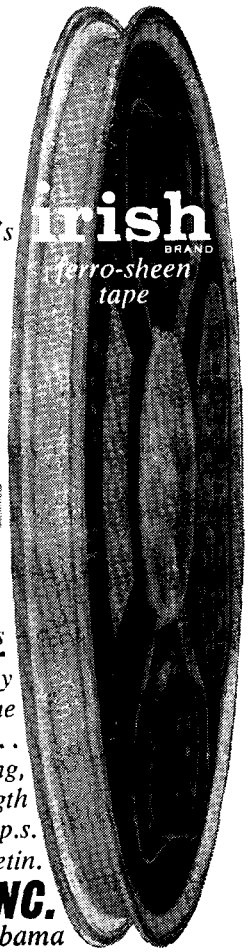
PENTRON CORPORATION. New "Triumph" portable tape recorder, Model XP-60 monophonic, Model XP-60S stereophonic. 621.

PICKERING AND CO., INC. High fidelity phonograph pickups, arms, and turntables for stereophonic and monophonic reproduction of records. New Pickering Stanton stereo Fluxvalve; Collectors' Series: high fidelity magnetic pickups. 640.

PILOT RADIO CORPORATION. Stereophonic high fidelity components and component-consoles. New full line of

WHERE THERE'S A FINE TAPE RECORDER... *there's* **irish** BRAND *ferro-sheen tape*

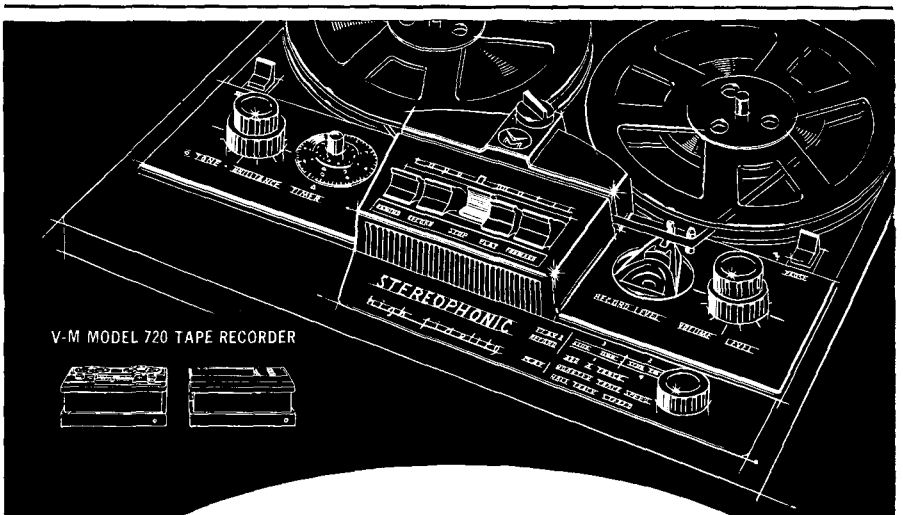




note to **BELL** *owners*

To insure optimum recording quality with your excellent machine, the recommended tape is **irish** *#211... and for uninterrupted recording,* **irish** *#724 with its 6 lb. tensile strength gives you one full hour at 7½ i.p.s. Send for technical bulletin.*

ORR INDUSTRIES INC.
Opelika, Alabama



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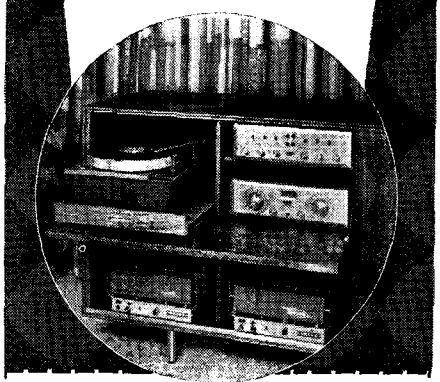

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components, including new Stereo. Plus basic and control amplifiers with A+B third channel. 438-439.

PRECISION ELECTRONICS, INC. (GROMMES). High fidelity amplifiers, preamplifiers, radio tuners and combinations. New 20 watt stereo AM-FM tuner. 552.

REEVES SOUNDCRAFT CORP. Magnetic recording products. Soundcraft Mylar splicing film and tape. 441.

REK-O-CUT COMPANY, INC., & AUDAX, INC. Stereotables, tone arms, and Audax speakers. New products: Audax speaker systems. 328.

REVERE CAMERA COMPANY. Line of tape recorders, stereo and monaural. New stereo tape recorders. 318.

ROCKBAR CORPORATION. Collaro record changers, Goodmans speakers. New products: Collaro: TC-99, TSC 640, 740, 840, etc. Goodmans: entire new line, including enclosures. 541-546.

ROCKFORD SPECIAL FURNITURE CO. Equipment cabinets and speaker enclosures. 110C chairside cabinet, 1000 stereo enclosure, 105 complete equipment cabinet, 108 speaker enclosure. 634.

H. H. SCOTT, INC. Amplifiers, tuners, cartridge and tone arm, turntable. New: 399 stereo AM-FM tuner and 40 watt stereo amplifier on a single chassis; 131 deluxe stereo preamplifier, etc. 626-631.

BERT SEMEL ASSOCIATES (BSA SOUND SYSTEMS). TV and stereo cabinets. 326.

SHERWOOD ELECTRONIC LABORATORIES, INC. High fidelity amplifiers, tuners, multiplex adapters, speaker systems, stereo consoles. New: S-5000 20/20 watt stereo amplifier and preamplifier; S-4400 36 watt stereo preamplifier and amplifier; S-360 36 watt basic amplifier, also FM tuners. 509.

SHURE BROTHERS, INC. Microphones and high fidelity components. New Shure M216 stereo Studio Dynetic "Integrated" tone arm and cartridge. 623.

SONOTONE CORPORATION. Audio. Latest products are 2 cartridges—8TA and 10T. 338-342.

STROMBERG-CARLSON (Div. of General Dynamics). Stereo high fidelity component ensembles and stereo high fidelity components. New: "Integrity Series" of component ensembles. 415-417-419.

SUPERSCOPE, INC. Stereophonic tape recorders, microphones. New Sony Sterecorder, Model DK-555-A4, Sony

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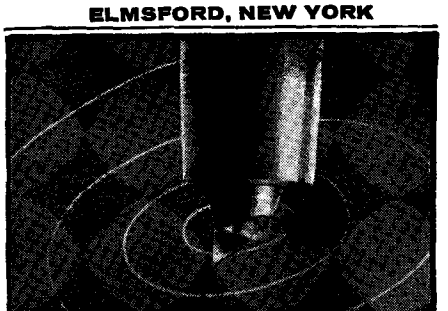

FROM ONE WHO LEARNED

This enlargement shows a diamond-chip needle sent us by a disappointed user, who learned all diamond needles are not O.K. Shows what happens if a heat bubble forms when a chip is welded on. Can't happen with a Duotone Needle that uses only the **whole** diamond set deep in the metal shank.

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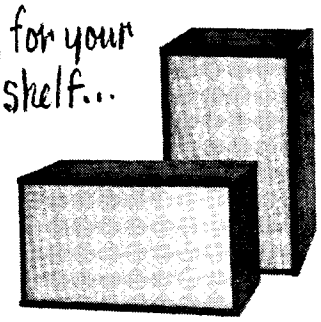

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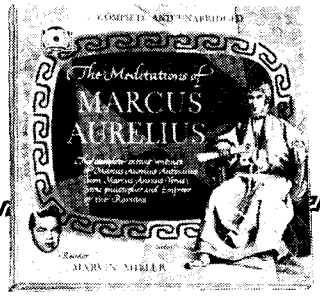

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CR-4 wireless microphone. 527.

TANDBERG OF AMERICA. Stereo tape recorders and speakers. New: Model 4F —quarter-track recorder. 341.

TANNOY (AMERICA) LIMITED. Speakers, amplifiers, cartridges, enclosures. New: 'Monitor' dual concentric loudspeakers. New range of stereo enclosures. 544.

TELECTROSONIC CORP. Stereo tape decks. Improved deck, new preamplifiers, 4 track stereo. 650.

THORENS COMPANY. Turntables, record changers, record players. New TDK-101 turntable kit. 327.

UHER TAPE RECORDERS. New Uher Universal high fidelity tape recorder, plus full stereo models. 619.

ULTRA ELECTRONICS, INC. Monaural and stereo speaker systems. New book shelf speaker system. 444.

UNITED AUDIO. Wigo Hi-Fi speakers. New Dual-1006 combination turntable/changer. 542.

UNIVERSITY LOUDSPEAKERS, INC. Loudspeakers for Hi-Fi and P.A., speaker systems and enclosures. New: C-8HC aluminum diecast 8″ high compliance woofer with dual voice coil, etc. 614-616.

VANGUARD RECORDING SOC., INC. LP records—monaural and stereophonic. New four-track, 7½″ tapes (classical and popular). 507.

V-M CORPORATION. Phonographs, tape recorders. All new line. 638-639.

WEATHERS INDUSTRIES, INC. Pickups, turntables, amplifiers, speaker systems. New stereo cartridges, arms, transcription turntables, mono FM cartridges, book-sized full-range speakers, etc. 348.

WELLCOR, INC. Equipment cabinets, speaker enclosures, wall and corner baffles, turntable and changer bases. New cosmopolitan series. 500.

WESTMINSTER RECORDING SALES CORP. (WESTMINSTER TAPE SALES CORP.) High fidelity, stereophonic and monophonic records, stereophonic tapes. New 4-track tapes, reel to reel, 7½ IPS, and a complete line of stereo high fidelity records. 506-508.

WOLLENSAK. Tape recorders, stereo and monaural. New electronic control for "record" that will automatically reverse and then start playing again. 316.

leading consumer products testing lab* reports on Glaser-Steers GS-77:

"the GS-77 comes about as close to perfection in a changer design as any thing we have seen"

Glaser-Steers GS-77 high fidelity record changer: Superb for stereo . . . and your present records, $59.50 less base and cartridge at your dealer. *Audiolab Test Report in August High Fidelity Magazine —for a copy of complete report and brochure, write Glaser-Steers Corporation, 155 Oraton Street, Newark 4, N.J. Dept. SR-9

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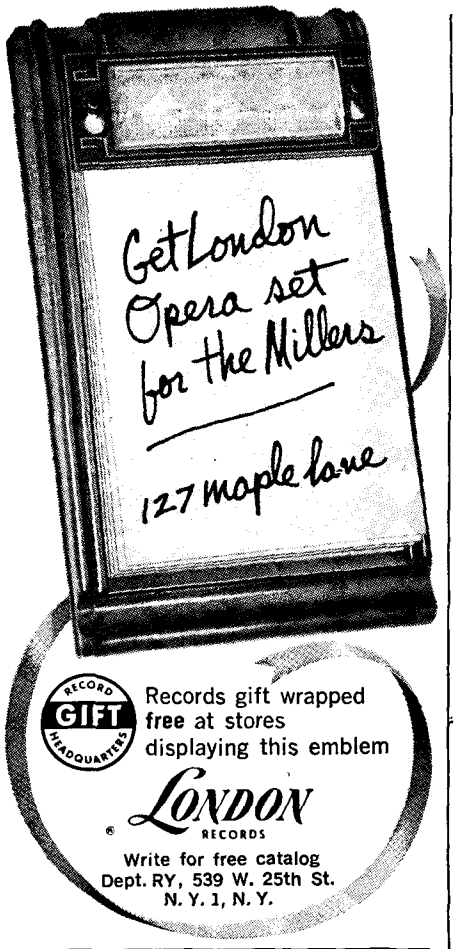

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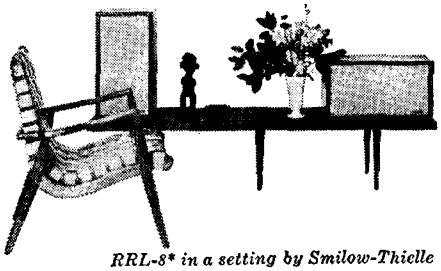

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*RRL. Radiation Resistance Loading to give outstanding bass reproduction from ultra-compact cabinets.

University

LETTERS TO THE RECORDINGS EDITOR

LPs FROM ABROAD

IN REGARD TO the query [*SR* July 25], and answers [*SR* Aug. 29], about obtaining the Gigli HMV ALP-1681, there is a faster and simpler way of ordering these records, as they are available thru Lambert & Mycroft, Haverford, Pa., who have items available from the HMV catalogue (Celebrity Vocals, 78 rpm Library Editions, Collectors Items), as well as most of the now deleted RCA-pressed HMV selections, some of which are turning up on Capitol-EMI.

E. M. SVOBODA.

Westmont, Ill.

DEALING WITH ENGLAND

AFTER READING THE replies to the letter asking for information on the HMV Gigli disc, I feel I should at least make an attempt to show how easy and pleasant it is to order records from England and take advantage of the countless items in their catalogues which for some reason or other never seem to reach Schwann status. By following these easy steps the purchaser cannot go wrong. I speak from some experience, having bought some fifty-odd LPs from England during the last year and a half, all of which arrived in excellent condition.

1. Invest $2.50 for a one year subscription (four issues) to the Gramophone Classical LP catalogue (the Gramophone, 49 Ebrington Rd, Kenton, Middlesex, England) which lists all available LPs and 45 rpms of serious music.

2. Select a dealer from one of the ads in this catalogue. Be sure to choose one who specifically states that records are shipped tax free. England puts a rather large purchase tax on records but this does not apply to those purchased from outside the country. The average 12" LP (HMV, Deutsche Grammophon, English Columbia, Decca FFFR, Oiseau Lyre, Pye, etc.) comes to about $4 or $4.25 after deducting taxes. If you order $28 or more at one time you pay no postage or insurance costs. However, you will probably pay approximately 10 per cent of the total in customs fees on this side. One or two records usually go through without charge. All record prices are listed in the front of the LP catalogue in pounds and shillings. Just remember that a pound is $2.80 and a shilling fourteen cents. There are many ways of sending the money to England but I have always paid my bills with personal check and have had no difficulties.

ARTHUR J. NOVAK.

Hicksville, N.Y.

OPERA RECORDINGS

THERE HAS RECENTLY been a surge of public interest in opera, thanks mainly to headlines by Mme. Callas, and the eagerness of the major recording companies to record complete operas.

It seems to me that most of the maga-

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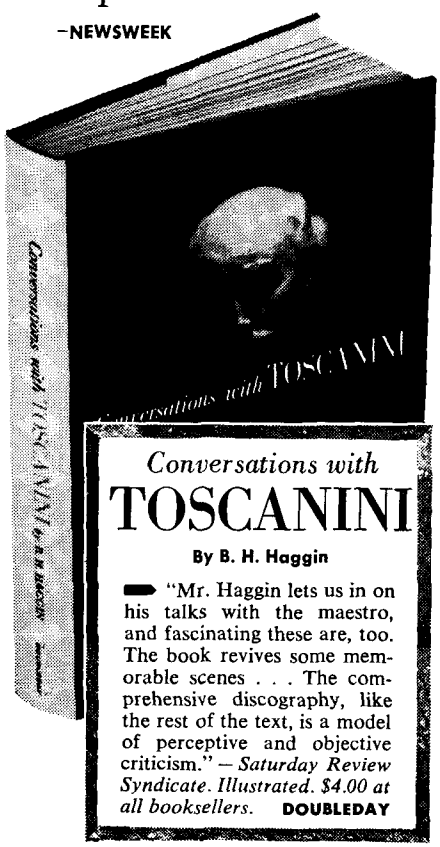

Conversations with
TOSCANINI
By B. H. Haggin

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zines which devote space to record reviews have let the collector of opera recordings down. I would like to see *SR* list the prominent recordings of the major operas and briefly state the merits and deficiencies of each. There are now many from which to choose, and the purchaser cannot go to the record store and play through each recording. As a result he is forced to rely on the judgment of someone who has had the opportunity to listen to at least a portion of each one.

PETER JARMAN.

New York, N.Y.

EDITOR'S NOTE: *The October 30th issue will cover this ground, as it has in previous years.*

SPOLETO, ETC.

PERHAPS FRANCIS MADEIRA is right when he suggests we take an axe to the "queers" in the world of music and the theatre. But it is difficult to know where to begin.

Shall we ban the music of Tchaikovsky, or merely draw the line at some contemporary American composers? In the theatre, shall we start with an acting genius at the head of his profession, or work up from the chorus boys? Shall we purge a popular playwright whose plays, though deplored as "unhealthy," are called art by the critics, sure-fire box-office by the producers, and good entertainment by the public—or shall we only attack the unsuccessful?

ALICE J. ABEL.

New York, N.Y.

EDITOR'S NOTE: *Nothing was said in the original article* vis-a-vis *the creator, who has problems enough as it is. The work of art must always be judged independent of the artist.*

WHERE MEN ARE MEN

LET ME ADD A vigorous "Bravo!" to your comments of July 25th in *SR*. Mr. Madeira's letter in the August 29th issue does not exaggerate the current situation one bit, as I am sure you are aware. The whole problem of the "cult" and its dominant position in American musical composition, performance, and administration has prompted many vigorous discussions among St. Louis musicians and others. My own experiences as a Chicago Lyric Opera chorister led me to the conclusion that, while tenors and baritones frequently displayed monumental egos, they were frequently the only *men* either on stage, backstage, or on the podium!

THOMAS C. COLEMAN.

St. Louis, Mo.

KEYBOARD, LEFT TO RIGHT

JAN HOLCMAN'S lengthy comparison of Russian and Western pianists was well written but unconvincing. Such minute dissection of great talents is both objectionable and pointless.

Cannot we consider performance of music as primarily a matter of individual interpretation rather than as a product of some political-geographical division? After all, Chopin is still Chopin when performed by an outstanding artist, and is hardly subject to political deviations.

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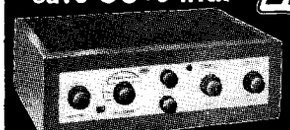

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If Gilels's "Butterfly" were suspected of being faster than Gieseking's, or if Malinin's "Raindrop" were found to be slightly more percussive than Rubinstein's, what then? The esthetic pleasure of music is a very personal exchange between performer and listener, and I, as a listener, resent critics (with their elaborate sound-detecting gadgets) telling me which performers "surpass" other performers.

Let us judge for ourselves the individual differences in performance of great music, and be thankful they exist.

R. H. McKITRICK.

Anaheim, Calif.

EDITOR'S NOTE: *The artist is obviously related to his environment; and it was that relationship with which Holcman was concerned.*

HEIFETZ-PAGININI

I HAVE BEEN waiting patiently for a Heifetz recording of the Paginini Caprices. Do you know if Victor has any such plans?

KARL JUNGINGER.

Waterloo, Wisc.

EDITOR'S NOTE: *More important: does Heifetz?*

MOOD IN MAHLER

THE LATE CHARLES ADLER, as advisor to Spa Records, purposely avoided the juxtaposition of the two Mahler Tenth excerpts (*as derived from the sketches and/or* completed according to the more impersonal sciences of orchestration, per se) which are on separate discs, even, in his still available recording. A more "commercial" label like Epic just has to fill up record sides, without esthetic qualms, hence no one is to blame for one's having to grab the needle off after the Mahler Tenth *adagio*, of Szell, *to preserve the mood.*

What we need are more non-commercial societies, and more quasi-limited editions. Records could cost a lot more, and could still sell: on an "esthetic criteria"—to be thus guaranteed and maintained by intelligent planning and direction.

(Can *SR* offer an article, say, "Prognosis of a Dead Conductor," telling about what happened to Mr. Adler—just as he was about to be invited to reorganize an opera group in Canada? How harsh *is* fate?)

NORMAN BELL.

Vancouver, B.C.

P.S.: The correct address of "Spa Records" has finally been obtained, after some difficulty and unclaimed missives. Spa Records, 404 Broadway, Saratoga Springs, New York.

ROAD TO RICHMOND

IT WAS WITH great interest that I read Richard Freed's article, "The Road to *Richmond*" [*SR* July 25].

As chairman of the Rye (N. Y.) Library Music Committee, it is my responsibility to plan the LP circulating collection, and in performing this task I am constantly finding that a recording which I consider a "must" has been discontinued. In buying records for my own very small personal collection, I have met with the same disappointments, and it is with some exasperation, perhaps even bitterness, that I regard my LP catalogue, which lists seventeen available recordings of Mozart's 40th Symphony and a very lean selection in the art-song literature, with many of the classic "greats" among artists not available at all, others barely represented. Among these, certainly, is Gerard Souzay of whom Mr. Freed spoke in his article—also Panzéra, Houston, Schlusnus, Bernac, to name a few who represent a sampling of the unique and timeless artistry which the public has a right to hear. Surely it is the responsibility of the record companies to see that the truly masterful interpretations are always available. Many of these recordings can never be replaced by current artists who are enjoying a certain vogue, or by stereo—there just is not any substitute for them. Change is a fine thing, in the record world as elsewhere, but not for its own sake.

I am grateful to *SR* for publishing Mr. Freed's important and interesting article (I would like to see more of them) and to the Richmond Division of London Records for reissuing some of the discontinued "greats."

MARIETA TOBEY.

Port Chester, N.Y.

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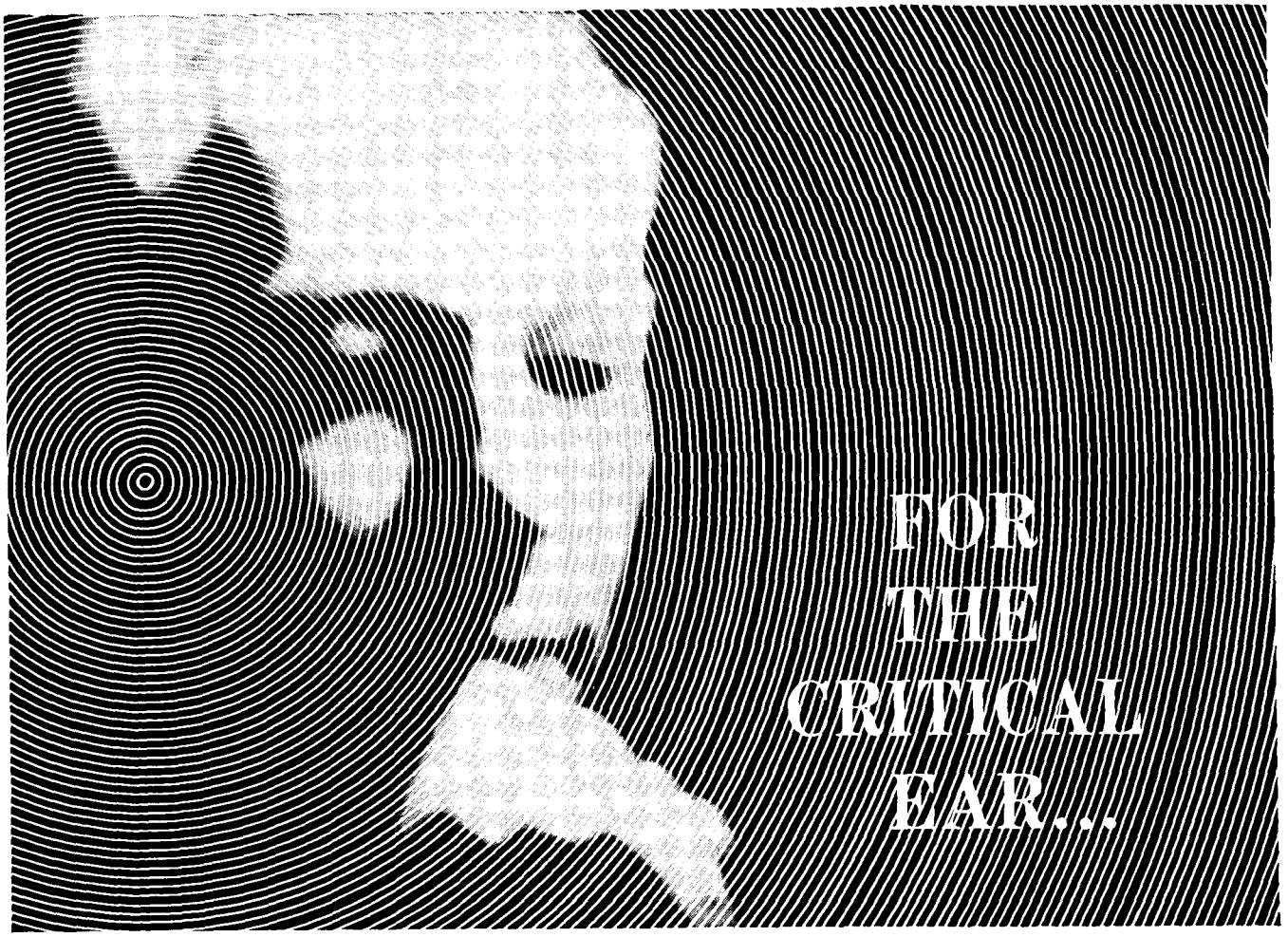

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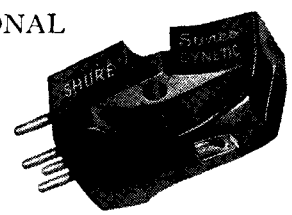

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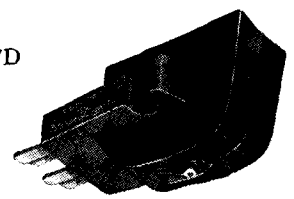

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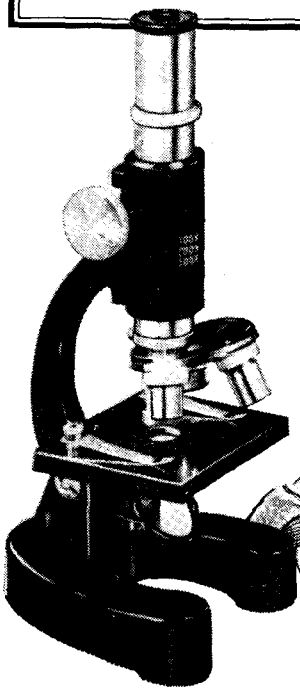

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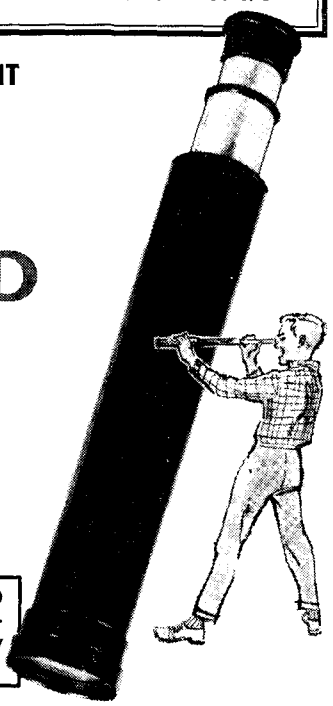

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